CALIFORNIA
STATE LIBRARY

Call No.

0 2007 1214107 2
California State Library

Largest PAID Circulation in the Field—10,709

MOVING PICTURE World

CALIFORNIA STATE LIBRARY

FOUNDED IN 1907 BY J. P. CHALMERS

Moving Picture World
vol. 57, Pt.1 See index in Pt.2

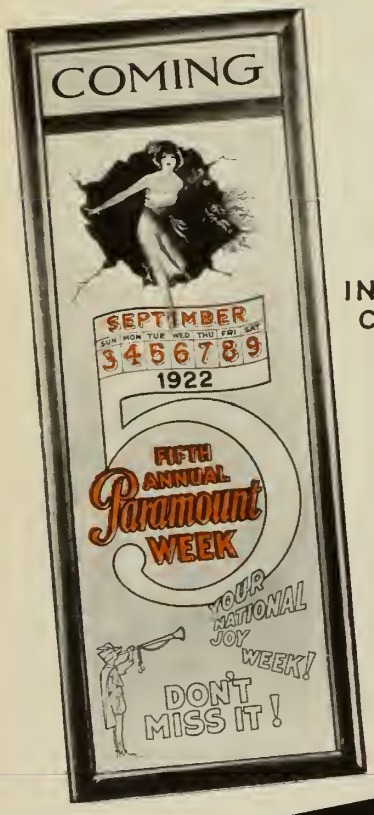
Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 57 No. 1 July 1, 1922 Price 25 Cents

Come in — it's Paramount WEEK

BANNER



INSERT CARD

ONE SHEET

The Biggest of All!

FIFTH Annual Paramount Week will be the biggest week you ever heard of.

There will be—

More Free Newspaper Advertising
More Free Magazine Advertising
More Free Accessories

This year *every* exhibitor who books the week will share in the free newspaper advertising. Not one will be left out.

There will be *four* double spreads in the *Saturday Evening Post*, leading up to Paramount Week. The fourth will appear immediately before the week, and will direct its two and a half million readers to look out for your theatre.

The accessories, shown on this page, are all free, and are the finest in quality we have ever issued. In quantity there will be sufficient to take care of every exhibitor's needs.

The thousands of exhibitors who have profited by the four preceding Paramount Weeks know that there is no better way to start the new season.

No such advertising campaign has ever been conducted before.

The exhibitor who doesn't get his share is missing the biggest opportunity for building business ever offered in history.

FAMOUS PLAYERS-LASKY CORPORATION

TWO COLUMN NEWSPAPER CUT

ONE SHEET

ONE COLUMN NEWSPAPER CUT

ONE INCH NEWSPAPER CUT

SLIDE

2 COLOR 4 PAGE HERALD, REDUCED REG. SIZE 10½ X 5½

"A Pasteboard Crown"

The Motion Picture News Hits the Keynote:

"The story is a great deal more genuine than the majority of those depicting life back stage. For one thing it paints the hardships in their true colors. The production is a handsome one, being rich in settings, costumes and pictorial appeal.

"Being experienced in her subject, the story by Clara Morris carries authority.

"The offering is really a depiction of society life mixed with that of the stage and through it runs a pleasant vein of humor."

Portrayed by

Evelyn Greeley
Robert Elliot
Gladys Valerie
Eleanor Woodruff
Jane Jennings
Dora Mills Adams
Albert Roccardi

A Travers Vale Production by Nathan and Semerad

Playgoers Pictures
Foreign Representative Sidney Garrett

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

FINAL NOTICE

Advertising forms close Tuesday, June 27th, for the

Independent Showman's Number

Out Next Week

This number will be edited and prepared by

ROGER FERRI

IT WILL CONTAIN

1. Prospectus for 1922-23.
2. Résumé of 1921-22.
3. State Rights Statistics.
4. Who's Who in Independent Producing Circles.
5. Who's Who in Independent Distributing Circles.
6. Who's Who in Independent Exchange Circles.
7. Independent Directors' and Players' Directory.
8. Résumé of Conditions in Local Centres by Exchangemen.
9. Exploitation on 1922-23 Productions Announced.
10. Systematic Local Distribution.
11. Special Articles by Prominent Men.

Get your advertising copy in at once

MOVING PICTURE World

The oldest and newest trade paper in the field

A Preferred Picture

a promise and a Trade Mark

A promise that every picture bearing this Trade Mark will be -*A Preferred Picture*- in fact as well as in name

A Trade Mark that will soon be eagerly anticipated on the screens of all the best theatres throughout the world

In back of the Promise and the Trade Mark is an organization possessed of ideals and ideas, experience and integrity, and an association of the most substantial Independent distributors, who have become our Territorial Partners

AL LICHTMAN
CORPORATION
576 Fifth Avenue New York City

AL LICHTMAN
President

J.G. BACHMANN
Treasurer

Direct From Producer To Exchange

A BRAND NEW SERIES ☘

You pay what they are worth NO MORE!
DIRECT means Better Pictures for Less Money

A BRAND NEW SERIES ☘

BILLY FRANEY

TWO REELS | COMEDIES | TWICE A MONTH

PRODUCED AND DISTRIBUTED DIRECT BY THE

O'CONOR PRODUCTIONS

1107 NORTH BRONSON AV. HOLLYWOOD CALIFORNIA

NEW YORK ADDRESS 220 W. 42ND ST.

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JULY 1
1922

The Telling Is the Thing

THIS is a business of slogans. We hear a slogan and it sounds so well that without analyzing we adopt it as our own. Then we tell it to the other fellow, and after we repeat this process a few times we regard the slogan as a fundamental and unassailable truth.

There was a time when the slogan most popular was "The star is the thing." There was virtue in it then and there is virtue in it now. A popular star is still and probably always will be a drawing attraction. But time and experience have proved that while a good star will bring in the public, a poor picture will destroy the box office appeal after the first showing and damage the star's subsequent drawing power.

After this there came the realization that, "The story is the thing." It has been demonstrated in the most positive manner that a good story will hold the public and become a really profitable attraction even if no great star is in the cast.

This discovery has brought about the popularity of the story, and rightly so, but this slogan, like all slogans, doesn't present all of the truth.

We, therefore, venture a new one—"*The telling of the story is the thing.*"

We all of us have heard men arise after dinner at public gatherings and for our pleasure, and their own, retail humorous or pathetic stories. We all of us have heard really good stories so badly told that they fell flat and annoyed us to the point of quittance.

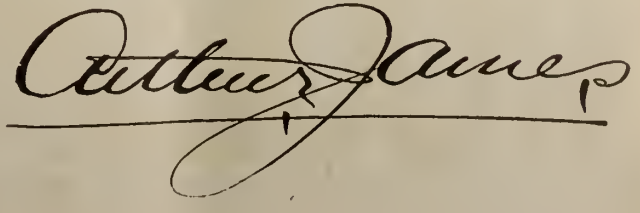
The same is true of picture production. The good story is not enough. It must be as well told in pictures as it is in the novel or in the stage play. The varied technique of the screen must be utilized to give the good story its full value or the effort is defeated and a failure will result.

What the screen needs now and will always need is *more good tellers of good stories.*

It has been our opinion that story-tellers—good ones—are born and not made, but there are enough of them in the world surely to supply our needs. Not all of them are prominent today. Some are in the process of development because native talent, no matter how great, must have development before it can be utilized.

The search for story-tellers will never end. We never will have too great a supply of the really fine ones any more than the market in all lines will be overstocked with genius.

The star, in a way, is the thing. The story in a bigger way is also the thing, and, fully as important, the telling of the good story is the thing. A great picture is the sum total of many elements and none shall be lacking if the result is to be a great success.



William Swanson, Film Pioneer, Dies of Pneumonia in Salt Lake; Was in Industry Seventeen Years

(By wire to Moving Picture World)

WILLIAM H. SWANSON, pioneer moving picture man and owner of the American Theatre, died at his home, 974 East South Temple street, at 1.30 o'clock Monday morning. Death was due to pneumonia from which he had suffered for nearly a week. Mr. Swanson was born in Chicago in 1871. For a number of years, he was engaged in the carnival business, having built attractions such as scenic railroads and chutes of the earlier days.

It was seventeen years ago that he first became interested in the moving picture industry. With Col. William N. Selig, he was really one of the pioneers of the business. He not only made the first commercial moving picture, but he likewise was instrumental in perfecting many of the patents of devices which are now used in connection with this great industry.

Out of the efforts of Swanson, Selig and others to commercialize the picture industry grew the General Film Company. This resulted in the formation of several other companies, among them being the sales company which Mr. Swanson organized. Out of this company later grew what is now the Universal Film Manufacturing Company. With Carl Laemmle and P. A. Powers, Swanson built Universal City which is now one of the largest producing centers in the country.

It was in those days that Mary Pickford became a star. But few of the stars of that time are now on the screen. Among them were Miss Pickford, Owen Moore, J. Warren Kerrigan, King Baggot, Florence Lawrence, Leah Baird, Marguerite Snow and Louis Weber.

Mr. Swanson first came to Salt Lake City in 1910, opening a film exchange under the name of the Swanson Company. It was two years later that he bought the old Rex Theatre, later the Strand. This was followed by his acquisition of the Liberty and later the Gem, and in 1914 by his buying the American Theatre from the Scowcroft Midgley interests.

At one time Mr. Swanson was associated with Edwin S. Porter, who made the first big feature film, "The Prisoner of Zenda." For eleven years he was associated with Harry T. Nolan, of Denver, and George Mayne, of Salt Lake. With Mr. Nolan, Swanson opened the first supply company. It was later disposed of to other interests.

In addition to his widow, Mrs. Katherine Swanson, he is survived by his father, Alfred Swanson, Sr., of Chicago, two brothers, Alfred R. and Frank B. Swanson, and two sisters, Mrs. Hector B. Lisle, of Chicago, and Mrs. George Brown, who is a resident of Boston.

WILLIAM H. SWANSON

Out of respect to Mr. Swanson, the American Theatre was closed today. Following a brief service at the Elks' Lodge Tuesday morning the body was shipped to Chicago for interment. In the latter city services will be under the auspices of the Masons.

"We Are On the Eve of Excellent Times," Says McGuirk; Theatre Building Grows

JOHN J. McQUIRK, one of the best known picture men in Pennsylvania, has succeeded Harry M. Crandall, of Washington, D. C., as a member of the First National Rotating Committee, and will serve for two weeks in this position.

The Rotating Committee was an outgrowth of recommendations made at a get-together of First National franchise holders in Chicago, and the plan of having original franchise holder or their accredited representatives visit the New York offices of First National and take part in its management, has met with great success.

Mr. McGuirk came to New York with some highly optimistic reports as to the outlook for motion pictures from the building angle.

"I believe we are on the eve of excellent times," he said. "It is my opinion that the big change in the motion picture situation will be in full swing by October or November. Let's look at the situation from an ordinary business point of view.

All Business Better

"In the first place, business in all lines is getting better. Facts and figures are the big things in business. Let's consider the following facts.

"Next week the Stanley Company begins breaking ground in Philadelphia for a structure to cost in the neighborhood of $4,500,000. This structure will have the finest type of picture theatre, seating almost 3,400 people. It will be a combination office building and picture house.

"In the very near future, work will be started in Philadelphia on a $400,000 theatre in the Logan section, and a $250,000 structure will be erected at Woodland avenue and Sixty-third street. In all of this building activity there is great encouragement everywhere. People who sink millions of dollars into a house don't do it on an over-night decision."

Get Together Progress

DURING the week conferences have continued between representatives of three exhibitor organizations and the Producers' and Distributors' committee appointed by Will H. Hays. It was announced that great progress had been made toward co-operation between the exhibitors on the one hand and the Producers and Distributors on the other in all matters of a non-commercial nature, and that in addition satisfactory progress had been made on certain clauses of a standard form of contract.

The question of "play or pay" was gone into at great length and a tentative agreement has been reached.

The exhibitors' organizations represented in the separate conferences were the New York Theatre Owners' Chamber of Commerce, the Motion Picture Theatre Owners of America (national body) and the Motion Picture Theatre Owners of the State of New York.

A report in more detail is expected at the conclusion of the preliminary conferences within a few days.

New Jersey Exhibitors in Convention Adopt Several Constructive Measures

By ROGER FERRI

LAKE HOPATCONG, N. J.—One thing is certain: the exhibitors of New Jersey present a solid and united front and as the result of deliberations at their annual convention held here, June 20 to 22, launched a stronger organization, dedicated to protect and promote the interests of the theatre owners of the Skeeter State.

The convention of the Motion Picture Theatre Owners here has the distinction of being the most constructive held in the East since the inception of the national organization of exhibitors. Two outstanding features are worthy of mention:

First, the Motion Picture Theatre Owners of New Jersey have awakened to a realization of the necessity of closer co-operation between the producing and distributing forces and the exhibiting branch of this industry.

Second, that there must be more action and less talk; that the only way to defeat enemies of the industry is to go out and fight them openly.

That the theatre owners will spare no effort to make the coming season the greatest in the history of organized exhibitors was indicated by action taken at the convention. In addition to being the largest attended New Jersey convention, it was incidentally the greatest both from a business and social viewpoint. More business was transacted at a single session of this assemblage than has ordinarily been transacted in five days at other conventions.

The New Jersey exhibitors stand solidly behind the national exhibitor organization. Of this there can be no doubt, for besides passing a resolution expressing confidence in its president, Sydney S. Cohen, the delegates were loud in their praise of the work accomplished by the latter. The O'Reilly-Berman-Walker-Cohen feud was mentioned only in a mild way now and then by various delegates, but no time was consumed in any lengthy discussion of that affray either one way or the other.

The exhibitors here are determined that production costs shall be reduced, that the rentals be lowered, that distributors spend more wisely in exploiting their wares and that they strain every effort to emphasize the importance of the screen as a public service medium. It will be recalled that it was at Baker's Theatre, Dover, N. J., where the Public Service Bureau of the M. P. T. O. A., several weeks ago, under the able guidance of President Woodhull of the New Jersey exhibitors, first began to function.

The New Jersey exhibitors are insistent, too, on fighting all forms of adverse legislation and they are not going to wait until the legislature gets into action; on the contrary, they took steps here to establish a special legislative bureau. The function of this department will be to keep in touch at all times with what is going on in political and reform circles so that the exhibitors may be prepared at the proper time to defend their interests.

While at the Atlantic City convention last year it was decided to maintain one central state organization, nothing of any material nature was done during 1922 to make this edict effective. However, it was definitely decided at this convention that the northern and southern New Jersey exhibitors shall merge and operate as one state organization.

Financially, the organization, according to reports submitted at this convention, found itself 100 per cent. stronger than at any other time. In fact, there is a substantial balance left in the treasury, according to report filed by Treasurer Gold at the Wednesday session. The expenditures for the past year included payment of debts incurred by the organization in 1920. This testifies to the growing interest in the organization.

A number of resolutions were passed. Most important and significant of these was that one which protested against "the dissimination by antagonistic forces of propaganda to the press that the exhibitors of this country are disorganized and divided." This resolution was accepted by the delegates who are on the inside, as a "polite slap" at those who have broken away from the national organization.

Woodhull Re-elected

Lake Hopatcong, June 22.
(*By Wire to Moving Picture World*)

R. F. Woodhull of Dover, has just been unanimously re-elected president of M. P. T. O. of N. J. amid tumultous applause. Other officers chosen for the coming year are as follows: W. C. Hunt, of Wildwood, first vice-president (re-elected); Peter A. Adams of Paterson, second vice-president (re-elected); Louis Bollinger of Union Hill, treasurer; Sidney Samuelson of Newton, secretary; D. J. Hennesey of Newark, National Committeeman.

The following were elected members of the Board of Directors: J. P. Collins of Rutherford, Charles A .Hirldinger of Trenton, W. C. Hunt of Wildwood, D. J. Hennesey of Newark, Sidney Samuelson of Newton, David Keiserstein of Jersey City, Herman F. Jans of Newark, A. D. Austin of Wildwood.

Resolutions

Other resolutions passed here contained the following provisions:

Indorsement of Movie Chats and urgent plea to exhibitors in this state to book this organization series.

Condemnation of the music tax.

Condemnation of the "screened" activities of reformers and pledge to fight them to the end.

Establishment of a state headquarters at Newark, N. J.

Appointment of an executive secretary.

Greater activity in rendering public service with special program laid out and providing for closer co-operation between theatre owners and public.

Vote of confidence in national organization and Sydney S. Cohen.

Protest against censorship and other reform legislation.

Divorcement of Southern New Jersey exhibitors from the Motion Picture Theatre Owners of Eastern Pennsylvania based on an understanding that whatever expense is incurred by the Philadelphia authorities in settling differences between Philadelphia exchangemen and Southern New Jersey exhibitors be paid by the Skeeter State organization out of money received from theatres in that section of the state.

Woodhull's Report

President Woodhull, to whom much credit for the meteoric progress of the organization during the past year must go, submitted his annual report wherein he incorporated a number of constructive suggestions. One of these provided for the establishment of the New Jersey body on a strictly business basis and the opening of an office in Newark or some other central point agreeable to the exhibitors. Mr. Woodhull also reported in full on the Washington convention. He stated that despite "a weak effort to overthrow President Cohen, enemies of the exhibitors were decisively defeated and were convinced that exhibitors throughout the country have a mind and will of their own."

Thanks to splendid co-operation received by the convention committee headed by Henry P. Nelson, manager of the Capitol Theatre of Elizabeth, from Harry Latz, manager and owner of the beautiful Alamac Hotel where the sessions were held, this affair goes on record as the most successful and constructive held within the borders of the Skeeter State.

While a good time was had by all, pleasure was in no way permitted to interfere with business of which considerable was

transacted. However, the convention was without a single idle moment, thanks to the efforts of Messrs. Woodhull, Sid Samuelson, H. P. Nelson, Herman Jans, Dave Hennessy, Abe and Jacob Fabian, Max Gold and many others. There were aquatic sports of all sorts, field and track events, golfing, tennis, horse-back riding, nightly dancing, fishing, and what not.

Representative Attendance

Prominent leaders representative of every branch of the industry were here. Marcus Loew headed a contingent of motion picture stars. These included the charming Gene Burnell, Zena Keefe, Mabel Ballin, Edward Earle, Bernard Granville, and many others of note both on the silent sheet and legitimate stage. They made their debut at a banquet held in the evening in the spaciously beautiful dining hall at Alamac Hotel. The following evening, Thursday, June 22, they were the guests of honor at the annual movie ball, which, according to Harry Latz, turned out to be the greatest event held at this popular resort.

Speeches at the various sessions and the banquet were made by President Woodhull, Harry and Max Latz, Sidney Samuelson, David Hennessy, Henry P. Nelson, Herman Jans, Marcus Loew, who spoke of the splendid progress being made at conferences between Hays and the M. P. T. O. A. authorities; Miss Burnell, Miss Kefe, Hugo and Mabel Ballin, Nils Grantlund, the enterprising Loew publicity daredevil who escorted the stars in a special train from New York; David Barrist of Philadelphia, Charles Goodwin, chairman of the board of managers of the Motion Picture Theatre Owners of Eastern Pennsylvania; Mayor Smith of Wildwood, N. J., where the 1923 convention of the New Jersey theatre owners will be held, and many others.

Because several sessions are scheduled to be held after the date of going to press, a more complete account of the convention will be given next week.

Woodhull's Address

President Woodhull spoke, in part, as follows:

"In submitting to you an annual report of the activities of my office during the past year, I find it resolves itself into a recapitulation of events that combine plenty of work and no little pleasure. It was apparent to me at Atlantic City last June upon accepting your conferred honor, that the New Jersey unit was still in its very earliest stages of development, and I started out with ambition to accomplish certain things, first of which was increased membership.

"At one of the first meetings of your board of directors, it was decided to attain this object by a house-to-house canvass, and George Lederer was engaged this purpose for eight weeks. Through the courtesy of national headquarters, Irvin Salyerds joined Mr. Lederer and much was accomplished in securing members, particularly in the section of the state north of Trenton.

"In South Jersey, at the time the organizers traveled through, it was found that there was still some doubt as to the payment of dues to the Eastern Pennsylvania organization or the New Jersey unit. This matter should be settled at this convention, as I have copies of two letters written by Secretary Aarons of Philadelphia, to New Jersey theatre owenrs, telling them to pay their dues to his office, and that he in turn would reimburse our state treasury with a portion of it.

"No such arrangement has been consummated during the year, and I would suggest that a committee be appointed at this session to recommend definite action regarding this most important matter.

"During the past year it was my personal pleasure to inaugurate the Public Service Department at the Baker Theatre, Dover, N. J., and to have conducted these screen classes of visualized education twice a month on Friday afternoons.

"For the first time in many years no adverse legislation was introduced at Trenton, but a movement was started for the purpose of obtaining local option for Sunday recreation in New Jersey. This bill was introduced into the Assembly and the board of directors appointed a committee on legislation for the purpose of getting behind the movement and adding strength, through the medium of the screen and speakers. An office was secured in the Robert Treat Hotel at Newark, N. J., a manager and stenographer were engaged, and all necessary paraphernalia was procured, essential to favorably mold public opinion that it was impossible to pass a liberal Sunday law at Trenton last winter, your committee was surprised and greatly discouraged by the lack of moral and financial support from many of the theatre owners of the big cities, where this matter is of such tremendous import.

"Many of the boys in the smaller towns, where it would have been impossible to secure a favorable vote on Sunday opening, permitted the speakers to talk from their stages, and had really more than their share of petitions signed up. It was patent to all of us who were around the capital during the legislative session, that the theatre owners of New Jersey must present an undivided front upon any movement for favorable legislation, your president, personally, being informed by several legislators that we appeared to try to get somewhere by two or three different lines of endeavor.

Mr. Woodhull then described the national convention and how New Jersey voted for Sydney S. Cohen, asking that that action be approved by a vote of confidence. Discussing finances, he asked for the appointment of "one responsible theatre owner in each of the twenty-one counties, who will assume the collection of dues in his county." Only forty-seven New Jersey theatres, he regretted, book Movie Chats.

Preacher at Banquet Praises Hay's Efforts to Enlist Aid of Clergy

THE intimation that Will H. Hays is organizing the progressive members of the clergy of all denominations into one body to work in co-operation with the producers for bettering conditions in the industry was made by the Rev. Henry Rose of Newark at the banquet held Wednesday at Hotel Alamac, Lake Hopatcong, which was the crowning event of the annual convention of the M. P. T. O. of N. J.

Rev. Rose announced he had been in a series of conferences with Mr. Hays and as a result has already started working in his own city along these lines. He spoke in high commendation of the work that Mr. Hays has done.

Considerable importance is attached to this matter because of its probable effect in forestalling or lessening censorship agitation confronting the industry.

Important Announcement Coming

Sydney S. Cohen, president of M. P. T. O. A., who arrived in time to attend the banquet, reported that the conferences with Mr. Hays are progressing satisfactorily. He announced the organization has adopted the motto, "There are no yesterdays" and that every effort is being made by the national organization to form a co-operative working alliance with the producers and distributors. Stating that the conferences with Mr. Hays will be resumed next week he intimated an important announcement will be forthcoming within the next few days.

Throughout the entire proceedings a marked change in the attitude of the M. P. T. O. toward Mr. Hays was noticeable; he was given high praise by several of the speakers and each reference to him was well received.

Distinguished Men Present

Among the distinguished guests were Hudson Maxim, the celebrated inventor, Mayor Rittenhouse of Newark, Mayor Smith of Wildwood, Marcus Loew and M. J. O'Toole. Mr. Maxim made a stirring address on the hypocrisy of censorship while Mayor Rittenhouse, to whom credit is due for the opening of theatres in Newark on Sunday, spoke of motion pictures as being particularly the poor man's amusement while the rich have their autos, clubs, etc. He stated that while he remained in office he intended to see that this necessary amusement for the poor man is not interfered with.

Woodhull Gets Watch

The banquet was opened by Toastmaster Henry B. Nelson of Elizabeth, who introduced President Woodhull, who was greeted with an ovation. Then followed the presentation of a gold watch to Mr. Woodhull by Sidney Samuels on behalf of the New Jersey exhibitors.

Marcus Loew's speech was a plea for harmony among all of the various branches of the industry.

On behalf of the national organization, M. J. O'Toole spoke on the work of the public service section of the M. P. T. O. A.

A very noticeable spirit of harmony pervaded the entire gathering during its various sessions.

All Attended the Ball

Following the banquet, which was not only a highly successful affair, but one of the most pretentious functions in the history of the industry, at 3 o'clock on Thursday morning an adjournment was made so as to enable those present to attend a wonderful entertainment in which forty-two screen stars participated. Then at 4.30 the Grand Ball, which was one of the best arranged and conducted affairs of its kind, was formally opened. Despite the lateness (or earliness) of the hour, not a person returned to his home or hotel, but everyone who attended the banquet remained for the ball.

North Carolina Convention Marked by Spirit of Harmony and Co-operation

Asheville, N. C., June 21.
(*By Wire to Moving Picture World*)

CATCHING the spirit of the new era of confidence and co-operation among all elements of the film industry, Motion Picture Theatre Owners of North Carolina aligned themselves under the constructive banner of progress upon the opening of their annual convention here this morning by throwing wide the doors to their convention hall and inviting all exchange and producers' representatives to sit with them in sincere discussion of the problems confronting the industry.

Absolute harmony marked today's session and rumor that there were those from without the State who would be present to sow seeds of dissension in the convention failed to materialize. The convention was presided over by President Percy W. Wells, of Wilmington, who made a strong plea for harmony and co-operation, stressing the importance of the inauguration of better films committees to work in conjunction with various civic and welfare organizations of the State.

Secretary H. B. Varner made a report of the excellent work done by the committee in consultation with Will Hays in New York last week declaring his implicit confidence in the head of the producers organization and pleading for the co-operation of North Carolina. E. F. Dardine, Universal Exchange Manager at Charlotte, spoke to the convention and presented a proposition from the Charlotte Exchange Managers' Association for formation of a State Board of Arbitration, composed of equal number of exchange and exhibitor representatives. The suggestion was unanimously adopted and the committee named tomorrow.

Walter Murphy, Speaker of the Lower House of the North Carolina General Assembly, made an able address at the afternoon session. Declaring his allegiance to the cause of exhibitors making constructive suggestions to avoid a repetition of the expensive fight against censorship at the next session of the Legislature. H. Turner Jones, of Atlanta, also presented to the executive committee an outline of plans to combat censorship agitations. Strong resolutions were adopted at the afternoon session, expressing allegiance to the National M. P. T. O. and its officers, congratulating producers and distributors upon the constructive step of placing Will Hays at the head of this organization, and also favoring the immediate organization of the State on a one hundred per cent basis by an official organizer.

Another resolution strongly condemned the action of individual papers, house organs, trade papers and bulletins in efforts to disrupt, hamper and interfere with efforts of any branch of the industry; the use of personalities spoken or written which have the effect of retarding constructive work on behalf of the industry.

Charles C. Pettijohn, as personal representative of Will H. Hays, addressed the convention at the afternoon session presenting a strong argument for exhibitor organization as one of the necessary steps before exhibitors can accept the proposal of producers and distributors organization to meet in open conference upon all matters affecting the industry. He declared that the organization of which Mr. Hays was head could better function if exhibitors were strongly organized to carry out the part of a constructive policy of co-operative building of the industry.

Max W. Bryant, Rockhill, South Carolina, addressed the convention this afternoon. His subject was, "Radio in the Theatre," he being the first exhibitor in the South to install a receiving outfit.

A number of South Carolina exhibitors attending the convention participated in the discussions. The convention will close tomorrow at noon, election of officers for next year being the last matter of business.

Mrs. Aurelia C. Patterson Dies in Atlanta Home

Mrs. Aurelia Crawford Patterson, mother of Willard C. Patterson, manager of Metropolitan and Criterion Theatres, Atlanta, Ga., died Sunday morning at her home, 85 Williams St., Atlanta. She was 85 years of age and had been seriously ill for the last six weeks. She was a well-known club woman and benefactress. She had been in declining health for several years.

Catherine Calvert and Joseph Bruelle in a scene from "That Woman," a new big independent release

New York Secedes from M. P. T. O. A.; Cohen Is Attacked

The board of directors and officers of the M. P. T. O. of New York State held a two-day session this week and voted to secede from the national organization, of which Sydney S. Cohen is president. In explanation of the action, President Charles L. O'Reilly issued a statement attacking Mr. Cohen's attitude toward the New York State group as "unfair" and "selfish."

The only voter not to agree to the secession was Howard Smith, of Buffalo. He was recognized as a Cohen man and asked to leave the meeting on the ground that he was an "alien." He answered that since the New York State body was still a part of the national organization, he could not be termed an alien. The meeting then voted for secession and Mr. Smith left. He is succeeded by Charles Hayman, also of Buffalo, and a new director was created in the person of Louis Buethner, of Cohoes.

Mr. O'Reilly summed up the situation in the following paragraph:

"We are forced officially to withdraw from the national organization, which we in New York State did so much to create and promote, to preserve our independence from being crushed by Sydney S. Cohen with his high-handed attempt to force an illegal constitution upon us. Had we subscribed to Mr. Cohen's constitution we would have sold our independence, and placed in the hands of that man whom we have learned to mistrust, a weapon which, in our opinion, not only will eventually disrupt the national organization, but will be used by him in an effort to destroy any state organization that dares to assert an opinion which would run counter to his ruthless personal ambitions.

"We are more than willing to confer and to co-operate with the other state organizations on any issue that may arise in the future where the strength of the State of New York can be of benefit to the exhibiting branch of the industry, or to the industry as a whole. But under no condition will the State of New York recognize the leadership of Sydney S. Cohen."

First National Members Honor N. H. Gordon in Appreciation of His Work and Loyalty

AS a token of appreciation of his faithful and meritorious service with Asosciated First National Pictures, Inc., N. H. Gordon, of Boston, this week received from his fellow members of the co-operative organization a specially designed and jewel-studded watch. Mr. Gordon's work with First National and his practical counsel have played an important part in developing the affairs of this organization, and his services as an executive committeeman during the last two years have proved of inestimable value to the company. Because of urgent outside business interests he has decided to resign as a member of the executive committee.

By reason of his enthusiasm for the principles of co-operative effort which are a large part of First National's organization policy, Mr. Gordon gave a great deal of his time and thought to its development. As one of the most active members of the executive committee, and because of his proximity to New York, he was called upon many times to perform special tasks of an important character which required him to be absent from his family and New England theatre interests for weeks, and on some occasions, months at a time.

Consequently, at the annual meeting of original franchise holders at West Baden, Indiana, in April, the reasons which made it difficult for him to consent to the unanimous request of his fellow-franchise holders to continue as a member of the executive committee were fully understood. However, the members insistence resulted in his agreement to remain a member of the Board of Directors and as one of the voting trustees—two executive bodies of the organization which meet less frequently.

Mr. Gordon was one of the first advocates for an extension of the First National franchise plan to include other than the original members, and to the formulation of the franchise agreement he gave several months of study and work. Following this, he made a tour of the United States and Canada, explaining the plan in detail to each of the other original franchise holders, and it was in recognition of his services and unreserved contribution of time and effort that he was one of the first members named to the executive committee of Associated First National Pictures when it was formed more than two years ago.

Following is the text of a resolution passed by the executive committee at West Baden, ratified by the entire membership, and which, engraved on parchment, accompanied by the presentation of the watch commemorating the benefits and progress that have come to First National through Mr. Gordon's active co-operation, allegiance and participation in its major affairs:

WHEREAS, By the generous dedication of his experienced business acumen, judgment, loyalty and vision, Mr. Nathan H. Gordon, of Boston, Mass., has contributed greatly to the position of pre-eminence which Associated First National Pictures enjoys today, and to the furtherance of First National ideals, and

WHEREAS, The unavoidable demands upon Mr. Gordon's time and energies by his own theatres and interests in New England make it necessary for him to decline the honor of re-election as a member of the Executive Committee to the sincere regret of his associates, although he still remains one of the pillars of First National, as one of the five Voting Trustees and as a Director, and

WHEREAS, For more than three years, Mr. Gordon has served this company without compensation, giving freely and without stint of his time, experience, judgment and energies for the advancement of its interests, success, and future, now, therefore,

BE IT RESOLVED, By the Executive Committee of Associated First National Pictures, Inc., that it express to Mr. Gordon the sentiment in the mind and heart of each of his fellow members by recording here their profound and lasting gratitude for the loyalty and splendid service that he has volunteered, many times to the neglect of his more personal interests, and further, the hope that he will in the future, as he has in the past, make available that guiding influence, practical counsel, and substantial advice which have been of such benefit in the past, so that with his associates, collectively, First National may continue to advance and mature the best interests of the motion picture industry and particularly the welfare of exhibitors, and that as a slight token of the appreciation and gratitude of First National and of the sincere friendship of all those in First National who have the privilege of Mr. Gordon's acquaintance, he be requested to accept the accompanying symbol of the spirit of this resolution.

By: H. SCHWALBE,
Chairman Executive Committee
Associated First National Pictures, Inc.
Dated: June Third,
Nineteen Twenty-two.

Will Hays Listens to Suggestions by Heads of Country's Big Organizations

REPRESENTATIVES of some forty nationally federated organizations met June 22 with Will H. Hays, president of the Motion Picture Producers and Distributors, Inc., at the Waldorf, New York, for a discussion of the motion picture.

Mr. Hays had requested a general conference with the officials of these federations in order to be advised of the work being done and planned by them in reference to motion pictures, and in order to learn their views on pictures.

The meeting opened at 11 a. m. and continued throughout the afternoon, was productive of many valuable suggestions. These really crystallized the sentiment as in favor of the appointment by these organizations of a representative committee which would study the problem of the motion picture and report its findings to Mr. Hays.

Thus this meeting, which should bring about the co-operation of some of the most influential people in this country, really accomplished three outstanding things:

The club men and women left fully convinced of the sincerity as well as ability of Mr. Hays to lead the work of bettering the screen.

They were convinced that their suggestions were wanted, would be studied carefully and, if practical, would be carried out.

The prospect at press time was that the club men and women would unite in selecting a committee to present recommendations to Mr. Hays.

It is impossible at this late hour to go into detail about the speeches. Suffice it to say that there were no wasted moments from the time Mr. Hays issued the invitation, "Say what is in the back of your heads; spare us not at all." Everybody was there—Rex Beach, author; the Rev. F. E. Clark, president of the United Society of Christian Endeavor; Hugh Frayne, of the American Federation of Labor; Mrs. Herbert Hoover, president of the Girl Scouts, and a multitude of others—and all spoke freely.

Criticism, praise, comment and a multitude of questions alternated. Saul E. Rogers, vice-president of the Fox Film Corporation, defended the industry. "We are with you, the people," he said emphatically, "and we want you to be with us. We welcome you, we want you badly, but attack this problem practically, not theoretically. And if you present a program of that kind, we'll accept it gladly, heartily."

A complete story of the meeting will be printed in Moving Picture World next week.

Men from Thirty-Seven States Attend Testimonial Dinner to Jimmy Walker

By ROGER FERRI

MONDAY, June 19, 1922, is at least one important date in the busy life of Senator Jimmy Walker that the genial counsel of the Motion Picture Theatre Owners of New York and the Theatre Owners Chamber of Commerce will not forget. And there being a good reason for everything, there necessarily is a gol darned good reason for the great monument of praise and tribute built for the most promising and the youngest New York State Senator by some 700 gentlemen, representative of every walk in life —moving picture magnates, directors, stars, authors, theatre owners, stage producing managers, political leaders, of both the Democratic and Republican parties, Congressmen, local, state and federal officials, judges, prominent business and professional men and hundreds of admirers and "pals"—at a testimonial dinner given him under the auspices of the Theatre Owners Chamber of Commerce of New York at the Hotel Plaza.

The testimonial served a double purpose: the expression of confidence in Jimmy by the moving picture industry and the celebration of his birthday. But the bombshell did not burst until the last minute of the banquet, when Jimmy himself announced that he had received an invitation from officials of First National Exhibitors' Circuit requesting him to sit with them at a series of conferences called for the purpose of modifying the sub-franchise contract. The announcement was greeted with a roar of applause that bespoke the first great victory of the Senator for amicable co-operation, for it was he who championed the cause.

Believes in First National

It was a testimonial paid to Jimmy by the industry as a whole. And in that announcement one found an expression of confidence in the Senator by film men other than theatre owners, who sincerely praised him as no man in this business has ever been praised. Jimmy supplemented his remark with a tribute to J. D. Williams, Harry Schwalbe, Robert Leiber and other First Naitonal officials for the invitation, characterizing the message as one that rang with a sincerity that indicated a more co-operative and friendly era between those who make and release pictures and those who in turn pass them on to the great public via the silver sheet.

"I have no hesitance in saying that I know we will get together with these gentlemen," said the Senator. "The invitation I received convinces me of that. The very tone of that invitation testifies to the sincerity of these gentlemen to do the right thing by the exhibitor. They have told me: 'Senator, for several years you have been attacking the sub-franchise. You say it's wrong. Now you can come in and tell us what is wrong and we'll right whatever wrongs there are incorporated in those contracts.' That's good enough for me. I'll sit with them and I'm here to say that we'll get a modified contract that the exhibitor will rejoice over."

Steffes and Burford Applaud

The invitation extended the Senator by First National brought about much praise for the latter and was received with acclamation by exhibitors. Among those who heard the announcement and who applauded the Senator were W. A. Burford, of Indianapolis, and W. A. Steffes, of Minneapolis, members of the executive committee of the M. P. T. O. A.

Messrs. Steffes and Burford also heard and received enthusiastically the challenge, the challenge of Jimmy that he was "in the motion picture industry to stay." The Senator likened his appearance at the national convention in Washington to De Wolf Hopper's recitation of "Casey at the Bat."

"But, believe me," said Jimmy, "you can go out and tell the world that the other half of Casey's story hasn't been told. I batted out down there, but, take it from this Mick, I came back strong and batted for .500 at that. And I'm going to remain in this industry that I love so well. I'm going to continue to give it everything that I have, I'm going to fight for those who have fought for me and I'm going to give my time to helping it attain the position that it should occupy.

His Impression of Hays

"Not long ago—and what I am now going to say is no breach of confidence—I was attacked because of a statement involving a prescription and Will Hays. I'm here to tell the whole world that if all the men who wanted to could sit at Will Hays' feet, Will Hays would have to get a new pair of shoes."

Jimmy also pleaded for a more realistic interpretation of the man who holds public office. He said that the producers had not played fair in their portrayal of these gentlemen; that they had ridiculed men who are doing their utmost to definitely establish the picture business as one of the greatest in the world. "I wish that motion picture men knew the man who holds public office better," said the Senator. "And I wish the public official knew the motion picture man better.

"I've been accused of being a professional politician. Well, why kid ourselves about a crack like that. I'm proud that I've held office and rendered public service. If Al Smith, and the rest of the public office holders who are and have served the state and country are professional politicians, I'm glad to be included in that category."

From Thirty-seven States

Memory fails to recall a more hearty and enthusiastic reception than that accorded Jimmy. Men from the East Side, men who each week make half what it cost for a banquet ticket, gladly gave their money just to be there to help show what New York thought of Jimmy. And it wasn't New York alone that paid tribute to the Senator, for there were in that enthusiastic crowd friends and admirers from at least seventy-three states. They were Congressmen, showmen, business men, professional men, politicians and just plain ordinary everyday citizens.

Tammany Hall turned out en masse to see that its "pal" got a good send-off. They didn't want the picture business to have it all. That's perhaps one of the many good reasons why everybody who was anybody in the East Side turned out. And they were there strong. They cheered just as loud as the picture folk. Even Jimmy Johnston, Dan McKetrick, Johnny McGraw and Hughey Jennings were on deck—and they felt just like the rest of the mob.

And when the orchestra burst forth with "Tamanee, Tamanee," that crowd arose as one man and sang the praise of the most powerful political organization in the world. Even Al Smith cast aside his air of dignity and burst forth with a couple of mean notes that made Sam Harris want to sign him for the next Music Box Revue. But when that same aggregation of hefty jazz hounds let loose with "Will You Love Me in December as You Do in May," a popular song of a decade ago, written by "Jimmy" Walker, the diners—and they did dine—hopped to their toes and made the Sheik of Albany feel at home by showing that they had not forgotten that beautiful ballad.

The Fun

Then the fun started.

It came in the form of a "super-superlative special" entitled "Our Own Hero, or the Life and Battles of Senator James J. Walker," conceived by Tommy Gray, show business' greatest and most successful gag, bit and sketch writer. And later in the evening Tommy proved this contention by putting over a nifty monologue that knocked them for a row of harps. But that production made such a deep impression that after the affair was over everybody was talking about it. To Max Fleischer, the cartoonist, and Bill Brandt, who almost single-handed put over the dinner with such remarkable success, must also get credit for this entertaining film which kept the crowd in one continual roar. It was the greatest film of its kind ever shown at any affair held under the

auspices of any branch of the picture business.

After partaking of an honest-to-goodness meal—something conspicuous by its absence at banquets—the praise hounds were let loose. And these started their attack with the introduction of General Bernard Edelhertz of the Theatre Owners Chamber of Commerce. Bernie spoke from his heart and left little unsaid that concerned the picture industry's confidence in the guest of honor.

Al Smith Speaks

The General thanked those who had come to pay respects to Walker. "Jimmy Walker," he said, "stands for a constructive policy against one of destructiveness. He has always fought for the exhibitor and that is the big reason why we are here—we are here to tell him just how much we love him and how much we have appreciated all that he has done for us."

The General was enthusiastically applauded and when quiet again reigned he introduced the most popular man in New York—ex-Governor Al Smith—as the toastmaster of the evening. Al smiled when that bunch jumped up and shouted and cheered and sang as the orchestra tickled "Tamane-ee, Tamane-ee." Then after five minutes Al settled down to business. He had before him a mountain of letters and telegrams from friends of Jimmy Walker who could not attend. Among them were telegrams from Jack Dempsey and his manager, Jack Kearns, Edward F. Albee of the Keith interests, and United States Senator James Wadsworth, Jr.

Then Al started in on the blushing Jimmy. Jimmy and Al have been pals since kid days and they're that today and it was only befitting a pal to put in a good word for his side-kick. And Al knew Jimmy well enough to make a number of cracks that any man would be proud of. Al knew Jimmy as an office holder. He told of Jimmy's early days up at Albany and then he detailed the successes of the Sheik of Albany as Democratic leader in the Senate. And he summed it all up by saying that the motion picture business did not know how great a friend and fighter they had. But Al was wrong, for the picture folks cheered as one man the remark that they "don't come any better than Jimmy."

Will Hays Scores

Will Hays was here too. And Will said a mouthful on everything he discussed. The former Postmaster General scored emphatically, so much that Bill Burford from Hays' home state started the applause and proudly acclaimed the fact that he knew Will when Hays had a will that left no doubt in the minds of his friends that he would some day reach the heights he has reached.

Mr. Hays spoke straight from the shoulder. He was constructive, emphatic and effective. There was no flowery screen hiding his heart. He spoke as he felt and he told them just what was what. And when it was over not one man in that crowd held back in the prolonged cheering that followed.

Mr. Hays made a plea for confidence and co-operation and urged a more co-operative program between the producer and distributor and theatre owner. He said that no constructive program of the producers could be effective without the co-operation of the owners of the screen. He detailed the meteoric progress of the industry. He lauded the exhibitors and congratulated them on their accomplishments. As for Jimmy, Mr. Hays paid him a fine tribute. He has known the Senator for but three months, but in that short period of time, he said, he had grown to love and respect him.

"And if you will pardon me I will close by saying to Jimmy," said Mr. Hays, "that 'If you love me as I love you, no knife can cut our love in two."

De Wolf Hopper hopped along next in the lineup and sprung a couple of nifties that kept the crowd in a happy mood. And at the urgent request of the diners he recited the famous "Casey at the Bat." Congressman Fred Landers of Indiana said that through direct appeal to the public and an educative campaign, the industry could strengthen its position in American affairs.

After Jimmy spoke, the "boys" gathered around the idol of the night and personally congratulated him.

To the following committee must go credit for the success of the affair: William Brandt, chairman; Will Hays, Edward F. Albee, John Ringling, Lee Shubert, Charles E. Gehring, Judge Francis X. McQuade, Louis Blumenthal, William Fox, Dr. Hugo Reisenfeld, Samuel Rothafel, Sam Harris, Eugene De Lesser and Robert Grier Cooke.

The T. O. C. C. officials are William A. Landau, president; Charles Stiner, vice-president; J. Alton Bradbury, second vice-president; Sam A. Moross, secretary; Hyman Rachmil, treasurer; Al Harstn, sergeant-at-arms, and Bernard Edelhertz, chairman of the board of directors.

Seated at the head table were Daniel Frohman, Hon. William T. Collins, Thomas J. Gray, Hon. Edward J. Flynn, John McE. Bowman, De Wolf Hopper, Hon. Robert F. Wagner, Charles Brady, Joseph Levenson, Thomas Drennan, Hon. Charles D. Newton, Charles L. O'Reilly, William Landau, James J. Walker, Hon. Alfred E. Smith, Gov. Edward I. Edwards, Will H. Hays, E. F. Albee, Charles Schwab, Hon. Edmund Machold, Hon. James A. Foley, Hon. John Gilchrist, William E. Walsh, Henry D. Sayer, Hon. Morris Koenig, Charles Gehring, Hon. Otto Rosalsky, Robert Grier Cooke, Horace De Lisser, Hon. Murray Hulbert, Bernard Edelhertz, Hon. Perceval E. Nagle and Hon. John H. McCooey.

Oppose Carbon Tariff

Protest is being made to Congress against the proposal of the Senate Finance Committee to put a tariff of 45 per cent. ad valorem on carbons. The present duty is 40 cents per 100 feet, and the new duty would increase that amount by from four to twelve times. The importers of these carbons are calling the attention of Congress to this situation. It is charged by them that this very high rate will practically exclude foreign carbons from this market. They say that it will be absolutely impossible to compete with the domestic product, which now undersells by a considerable amount.

Orphans First to See New Daylight Screen

Over 15,000 orphans from various New York institutions were given their annual outing at Starlight Amusement Park, East 177th Street and Bronx Subway Station, by the Orphans Day Association and the Starlight Park management.

A special motion picture program was provided the youngsters in addition to all the rides and attractions of the park. Charlie Chaplin's "A Dog's Life," was furnished by First National and Bobby Worth contributed a new Federated-Joe Rock comedy and an "Out of the Inkwell."

The pictures were shown on the new Day Time Screen, the first introduction to America of this German daylight screen, which will be continued at the park with an openair daylight show every afternoon.

"Foolish Wives" Suffers Its Second Ohio Setback

"Foolish Wives" and "The Knife," with Alice Brady, have again been barred in Ohio by the censor. After discharging the chief censor, Mrs. Evalyn Snow, Vernon H. Riegel, state director of education, announced he would review certain of the pictures which Mrs. Snow had turned down. In these two instances his opinion agrees with Mrs. Snow's.

Mr. Riegel will call a meeting of producers and distributors in the near future, so that they will hear at first-hand his views on censorship. He says he hopes for a closer and more harmonious co-operation.

"The only people who can make censorship unnecessary are the producers and distributors," Mr. Riegel said. "If they will co-operate, there will no longer be any working at cross-purposes."

Another Dividend

Following a meeting of the board of directors of Associated Exhibitors, June 20, it was announced that a dividend of 2 per cent. on the preferred stock, for the second quarter of the calendar year 1922, had been declared. The quarter ends June 30 and the dividend is payable in the first week in July.

This is the second quarterly dividend which has been declared since Arthur S. Kane took active charge of Associated Exhibitors on March 6. The dividend for the first quarter was declared April 18 and paid April 20.

Paramount School to Help Stars and Players to Perfect Their Work

Rules Made to Govern Players' Conduct Inside and Outside the Studio

ONE of the most radical innovations ever attempted in an effort to improve the quality of motion pictures was announced recently by Adolph Zukor, president of the Famous Players-Lasky Corporation. It is the formation of the Paramount Stock Company and School at the Lasky studio, Hollywood, with classes for the instruction of players in every branch of their art and with complete rules governing the players' conduct inside and outside the studio.

One object of the school is to establish a perpetual reservoir of talent from which can be drawn the stars of tomorrow, and the results are expected to be the development of a corps of screen players such as has never been assembled before by a picture producing organization and the raising of the standard of productions to new levels.

Operation of the school and the rules governing the players will be effective immediately, said Mr. Zukor.

"In organizing the Paramount Stock Company," Mr. Zukor stated, "we have only one aim—better motion pictures.

"Therefore we have assembled an organization of men and women who by their work have shown themselves to be the leading personalities on the screen. Many of the men and women in this organization already have achieved the position of stars; others have shown that they have in them the magnetism and ability to become the stars of tomorrow. Altogether we have, in the Paramount Stock Company, a group of players who will give Paramount Pictures the finest casts it is possible to assemble.

"But none of us wishes to stand still. Therefore Famous Players-Lasky Corporation has placed at the disposal of all the people in the studio its entire resources for their artistic development along principles of proven soundness."

In many respects the school will be one of the most remarkable ever attempted. Famous directors will act as instructors and the pupils will have among their number men and women known throughout the world as the leaders of their profession.

These include the stars under the Paramount banner—Gloria Swanson, Rodolph Valentino, Betty Compson, Elsie Ferguson, Thomas Meighan, Wallace Reid, Dorothy Dalton, Agnes Ayres, Jack Holt, Bebe Daniels, May McAvoy, Pola Negri, Wanda Hawley, Alice Brady and Mary Miles Minter, most of whom work in the Lasky studio.

Others in the Paramount Stock Company are such well-known screen players as Lila Lee, Lois Wilson, David Powell, Conrad Nagel, Theodore Roberts, Sylvia Ashton, Walter Long, Charles Ogle, Clarence Burton, Kathlyn Williams, Ethel Wales, Helen Dunbar, Leatrice Joy, Anna Q. Nilsson, Milton Sills, Theodore Kosloff, Walter Hiers, Julia Faye, Guy Oliver, Lucien Littlefield, Robert Cain, George Fawcett, Bert Lytell and William Boyd.

In speaking of the aims of the school, Jesse L. Lasky, first vice-president of Famous Players, in charge of production, says:

"The Paramount Stock Company is the first effort in the history of motion pictures to develop motion picture actors in purely motion picture technique. It also is the first time motion picture players have had an opportunity to broaden their technical education so that their training may embrace a knowledge of all phases of picture production.

"Unlike the student body of most schools, the members of the Paramount Stock Company are persons who already have established reputations in their life work of acting for the screen. Therefore, the purpose of this school is not to instruct in the fundamentals of screen art, except as such instruction may correct minor faults, but to broaden the working knowledge of the members of the stock company to the end that they may increase their versatility and have a wider outlook on their art."

Complete rules and regulations, courses of study, officers and instructors have been provided for the conduct of this stock company. There is a Board of Control which includes Mr. Zukor, Mr. Lasky, S. R. Kent, and Cecil B. DeMille. The Board of Administration is made up of Mr. Lasky, president; Cecil B. DeMille, director; Robert T. Kane, Victor H. Clarke and Frank E. Woods. There is also a Players' Board of Control, of which the members are Conrad Nagel, Lois Wilson, Thomas Meighan, Sylvia Ashton and Theodore Roberts.

Courses of training include everything connected with the motion picture art. The technical branches are divided into two parts—physical training and studio training. Under the physical training there are the subjects of health, action dancing and fencing. The studio training courses are very elaborate. They include cinematography and lighting, pictorial values, stage mechanics, stage business, make-up, costuming, architecture, interior decoration, direction and acting.

In the realm of the higher ideals of picture making there is a department of creative effort which includes: Photodramatic analysis; photodrama—theory and practice; photo-comedy; scenario, and motion picture history. Under the title of expressional branches three subjects are taught—physical expression, life study and pantomime.

The subjects and the men who will handle them as the faculty of instruction are: Photodrama—Theory and practice, William DeMille; pictorial values, Penrhyn Stanlaws; motion picture history, George Melford; dancing, carriage and fencing, Theodore Kosloff; physical culture, Norman Selby (Kid McCoy); costume theory, Paul Iribe; architecture and interior decoration, Max Parker; cinematography and lighting, Alvin Wykoff; acting, George Fitzmaurice; scenario, Frank E. Woods; direction, Cecil B. De Mille; make-up, George Fawcett and Theodore Roberts; photo-comedy, James Cruze.

When the project of the stock company school was explained to some of the stars and directors early in the spring by Mr. Lasky, they suggested that they be allowed to participate in the control of the work, as is done in some of the larger universities. As soon as the news got around the members of the company drew up a set of rules and appointed the Board of Control which is to assist in their enforcement. They are strict, but are considered necessary by the artists for their own protection.

"1. To protect the good name of their profession, the members of the Paramount Stock Company have suggested and adopted these rules of conduct and work. Therefore infringement of these rules not only works harm to yourself as an actor and an individual, but it also works injury to your associates. Strict adherence to these rules is demanded of every member of the company, and it also is requested that members by precept and example strive to have other members of the company observe them.

"2. The basis of all good work is good health. Therefore, members of the Paramount Stock Company should guard their health as their most precious asset and avoid any conduct or circumstances that will put their health in peril. Proper exercise, sufficient sleep, fresh air, proper diet—all these are essential to good health. Avoid alcoholic stimulants and late hours. If you are a woman, nothing can destroy your good looks so quickly; if you are a man, nothing can incapacitate you so much for the arduous work of the studio.

"3. Any member of the Paramount Stock Company who fails to maintain seventy-five per cent standing in classes, attendance and general deportment is liable to expulsion from the company.

"4. Although the stock in trade of the

(*Continued on page* 53)

JUST FACTS

Moving Picture World herewith reiterates its statement of 7,648 exhibitor subscribers with the added statement that

11,907

Theatres are controlled and booked by Moving Picture World Subscribers

Advertising results are secured through character and influence as well as by circulation.

Advertisers tell us frankly that they secure more sales through us than through all the other trade papers combined.

IMPORTANT—We have no preferential or favorite advertising rates. We treat all customers with equal fairness. It costs as much in Chicago or Los Angeles as in New York.

AND—We are not raising our rates for the *best buy in the field* because the drop in white paper prices has taken care of the increased circulation costs.

Figures don't lie unless they are adroitly twisted. We are not in the twisting business.

MOVING PICTURE World

The oldest and newest trade paper in the field

Star Series Production Plan Abandoned by Selznick, Who Explains Capitulation

LEWIS J. SELZNICK, champion of the motion picture star as an attraction par excellence at theatres where photoplays are shown, has abandoned the star series production plan. No more will "Selznick stars" be made to stand out pre-eminently over and above story and production value, in pictures made by Selznick Pictures Corporation or by other producing units identified with Select Pictures Corporation whose destinies Mr. Selznick controls.

"It is not that I love Cæsar less but that I love Rome more, about expresses my position in this matter of production," says Mr. Selznick. "The present Select organization has been serving exhibitors for about six years. During that time there has been an almost revolutionary change in the general conduct of the motion picture business insofar as it has to do with the contact of the general public with the photoplay.

"The past few years have been the era of bigger and more expensive motion picture programs. The construction of palatial theatres and the installation of shows that compare favorably in cost with those offered in any other branch of the amusement business has become the rule. This development has tended to centralize the exhibiting business.

"It has followed quite naturally, then, that motion picture men—producers, distributors, and exhibitors—have been brought to see the desirability of giving the public something which can be announced in a manner calculated to make them 'travel.'

"Of more importance insofar as the Select interests are concerned, however, is the development of the producing units which may be counted upon to contribute largely to the product which it distributes, notably the Selznick Pictures Corporation.

"Selznick Pictures Corporation has always had a definite objective. My son Myron, president of the company and actively in charge of its affairs, has been steadily planning a series of productions so big and important that from their very nature they could not be restricted by the limitations of the star idea as it is generally understood.

"It is no damaging confession to say that this is not always possible when the human limitations of motion picture stars identified with any individual company are considered, and when that company is partial, if not bound, to a small group of stars which it may have under contract.

"And so, in planning for the season of 1922-23, we find conditions ideal for cutting away from our earlier policy—a policy we still consider a splendid one but, nevertheless, a policy which both the Select Company and the industry at large have outgrown. We are going to make a limited number of productions—fewer than we have made in any previous year of our existence, but we're going to make them of the nature that folks will 'travel' far to see. We're going to abandon the 'star idea'—but only as it has come to be known to the trade. And by this we mean that we're going to give the story and production their full chance, ourselves holding them as of first importance and choosing such casts from the field at large as we think best suited for them.

"Nothing which I have said can possibly be taken to mean that it is not our intention to take full and complete advantage of the popularity which certain artists on the screen have created for themselves through their splendid work. It has always been our conviction that the real 'star' of the industry—and the only ones who may be expected to live long enough to make them worthwhile from the producer and distributor's standpoint—have a just claim upon the public's affections in that they have 'delivered the goods.' We're going to choose this particular type of artist for all of our pictures in the future—and we're going to star them—not because our business arrangements with them make it materially worth while for either their future or ours, but because their performances or their draft at the exhibitor's box office warrants it, and because they approach perfection in the parts from which we have selected them.

"As a proof of this I might say that in planning for next year we have already definitely set on eight of the productions to be made, and for four of these productions leading players, including at least ten who are stars of the first magnitude, have been engaged.

"Elaine Hammerstein and Owen Moore, whose productions we have been proud to offer for the past two or three years, will continue to appear exclusively in Selznick Pictures, the firm's general policy governing the manner in which they will be used from time to time."

The company's detailed announcement pertaining to the season of 1922-23 is expected to be released soon.

The Bible On the Screen

STORIES from the Bible, that library of religious literature, have puzzled exhibitors in times past for several reasons. Their desire has always been to present entertainment and steer clear of religious prejudices. In addition they had no desire to go into competition with the churches. The Bible is so filled with poetry and with drama, with exalted and ennobling stories that have a primitive and simple strength that it would seem too bad if so wonderful a treasure house were to be neglected. At the same time there has been a fear of the Bible as entertainment, due really to an unacquaintance with its contents.

During the week we saw the series of short length stories of the Bible, made under the supervision of the famous Dr. Edgar J. Banks, of the University of Chicago, by Sacred Films, Inc., and were pleased to find how well they solve the problems of Bible stories for the big and for the average theatre. Mr. Rothapfel at the Capitol in New York has used them with pronounced success and audiences have applauded them cordially. They afford an added chance for fine musical settings and they give a definite something to a large number of persons who too often have been neglected. The millions of religious people are so frequently overlooked.

The series, faithful in detail and atmosphere, are educating and instructive as well as interesting. They are varied in subject and have sameness only in their old time surroundings. They are well acted and well presented and we recommend them to the careful consideration of exhibitors everywhere. The house that runs them fulfills the idea of the civic centre as fully as would seem to be possible.

ARTHUR JAMES.

MOVING PICTURE World

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York City
Telephone: Murray Hill 1610

Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, President
Alfred J. Chalmers, Vice-President
James P. Chalmers, Sr. Vice-President
Eliza J. Chalmers, Secretary and Treasurer
Ervin L. Hall, Business Manager

Editorial Staff

Arthur James, Editor-in-Chief
John A. Archer, Managing Editor
F. H. Richardson, Projection
E. T. Keyser, Accessories
Fritz Tidden, Reviews
Roger Ferri, Independent Productions

Manager of Advertising
Wendell P. Milligan

Manager of Circulation
Dennis J. Shea

Subscription Price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

Copyright, 1922, by Chalmers Publishing Company.

Copyright throughout Great Britain and Colonies under the provisions of the Copyright Act of 1911. (All Rights Reserved).

OTHER PUBLICATIONS
Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations
Member National Publishers Association

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

THE Associated Motion Picture Advertisers with characteristic enterprise and an already demonstrated ability to do things, did a real service to the entire industry having Sir Charles Higham, a most conspicuous figure in advertising and a hearty friend of moving pictures, as guest of honor at luncheon at the Biltmore. The attendance taxed the capacity of the main dining room and it included prominent advertising men from all fields of publicity endeavor as well as men of importance from our industry. The exhibition of advertising progress in the picture field which was given as a side attraction was splendid and it received the most cordial praise.

Your attention is directed to Metro's finely executed announcement in this issue. Not only are good goods talked about but the presentation is exceptional. We extend our congratulations to Metro and to Mr. John E. D. Meador on this very able result.

News of the death of "Bill" Swanson, as he was affectionately known in the industry, came as a shock to his many friends. Bill was a man who lived his life while he lived it, who was warm of heart and cordial of spirit. He was a showman of great ability and one could wish that he might be hearing now the kindly things that are being said about him. Bill was a man and there is sorrow at his passing.

A Great Stride Forward

ONE of the most important steps toward betterment in our industry that ever has been made comes to our notice in the announcement of the organization of the Paramount Stock Company and School. The announcement includes a set of sane, common sense rules and regulations governing the conduct in and out of the studio of members of the producing units in Los Angeles.

A school is to be conducted with courses of training and physical upbuilding. All branches of photodrama production as well as in acting are to be dealt with. While this course of training is of prime importance, the ten rules laid down for the personal conduct occur to us as being of even greater merit.

The rules will serve to protect the good name of the profession on the one hand and will build up the individual on the other. They are fully given on another page of this issue so they need not be duplicated here. Many of them are rules which the vast majority of our picture players have found it advisable to observe. Proper exercise, diet, sleep, avoidance of alcoholic stimulants and late hours, courtesy, avoidance of outbursts of temper misnamed "temperament," the playing of any part assigned without grudging, care in the choice of associates outside of the studio, with the significant reminder "a woman is known by the company she avoids," the reading of good books, keeping abreast of developments in general and, finally, a regard for the responsibility which the position of screen actor or actress places on each who lives of, through and by the screen.

The rules have been very carefully drawn by Mr. Jesse L. Lasky and are concurred in by Mr. Zukor as well as other executives of the organization. They should be widely made public both for the benefit of the industry within and for the information of the public without.

We believe that this example could well be followed by every producing company in our business and we doubt not that it will be the standard of conduct for the limited few who have brought criticism upon the screen.

We have such an abiding faith in the decency of the people of the screen that we feel most of these rules will bring no change in their regular mode of life, but for the exceptions who have transgressed they will be especially helpful.

ARTHUR JAMES.

Big Special Productions Are Basis of Metro's Comprehensive 1922-23 Plans

With a schedule of big special productions of distinctive merit and balanced excellence, Metro Pictures Corporation is beginning the most auspicious season of its history.

For all that there is a variety of subject and treatment of every one of the pictures for release, in the course of making, or planned, they are uniform in that they are all special productions.

The special production, according to William E. Atkinson, vice-president and general manager of Metro Pictures Corporation, is the solution of the box-office problem. The public, even more than it has done in the last year, is going, in 1922-1923, to shop for its pictures: select them for the reputation of story, director, star and excellence of production—regarded collectively. Pictures must have more than one point of excellence to recommend them to an increasingly critical public.

This is in part the significance of the statement issued this week from the home offices of Metro Pictures Corporation by Mr. Atkinson. The text follows:

"Metro pictures are produced with a single, dominating principle always in mind: that every release must be a winner for the man exhibiting them, that every picture must turn over a sound profit for the showman.

"That principle is the basis for Metro's successes in the past, for its present enviable place in the faith of the exhibitor, and for its policy during the coming season of 1922-23.

"To adhere to that principle is becoming more and more difficult of achievement, as the demands of the public are becoming more and more difficult of satisfaction.

"The public no longer selects its evening's screen entertainment with the carelessness of a man buying a straw hat.

"What the public shops for is the special production.

"And since Metro must give the exhibitor what the public wants, special productions only constitute the Metro schedule for the crucial year to come.

"Every Metro picture during this period will come easily under the classification of a super-production. The most dramatic story material available, the most capable directors in the world today, stars that pull irrisistably, with casts of players of proven artistry—these essentials of photoplay excellence Metro has gathered together for the purpose of making every Metro picture a winner.

"The wise exhibitor, then, is the exhibitor who books Metro solid, for thus he insures the solidity of his profits."

The first five of the specials for its early fall release-group are:

The Rex Ingram Production of "The Prisoner of Zenda," based on Anthony Hope's famous romantic novel. The photoplay has been produced on the scale of "The Four Horsemen" and is enacted by a cast as distinguished and fitting as that of the Ibanez's picture. The players include Lewis Stone, Alice Terry, Ramon Novarro, Barbara La Marr, Robert Edeson, Lois Wilson, Malcolm McGregor and Edward Connelly. The scenario of this picture was written by Mary O'Hara, and the photography is by John F. Seitz.

Mae Murray in "Broadway Rose," presented by Robert Z. Leonard, who likewise directed the picture. This third of the productions, following "Peacock Alley" and "Fascination," is expected to outdraw the first two record-breakers. Edmund Goulding wrote both the story and scenario.

Viola Dana comes to the screen for the first time during the coming season in a photoplay of Irvin S. Cobb's celebrated story, "The Five Dollar Baby." Harry Beaumont, director of Miss Dana's recent successes, staged "The Five Dollar Baby" and has been retained by Metro to direct Miss Dana in her later productions. First of these will be "Page Tim O'Brien," by John A. Moroso. Already the star and director are at work on it.

One of the best-selling novels of the year, the much-discussed story by Richard Washburn Child, "The Hands of Nara," has provided the structure of Clara Kimball Young's first appearance in a Metro release. The photoplay has been directed by Harry Garson, who presents it. Following this Miss Young will be seen in a picturization of the New York dramatic success, "Enter Madame." As a serial in "Collier's Weekly," and later as a volume published by E. P. Dutton and Company, "Nara" proved tremendously popular.

Bull Montana, the only tractable cave-man in captivity, has frankly turned comedian. Hunt Stromberg has produced a three-reel comedy starring Mr. Montana, entitled "The Ladies' Man." This is to be the first of a series of eight. The seven to come will be of two reels each.

Virtually completed, or in a more preliminary stage of growth, are other pictures of a magnitude similar to the group constituting the early fall releases. Rex Ingram is expected to bring to New York with him, within a month, a first print of a recently made photoplay, the story and direction of which are both his own. The title of this has not as yet been announced.

Fred Niblo will soon begin a big special to be presented by Louis B. Mayer. Metro has contracted for four Fred Niblo productions during the coming year.

Laurette Taylor has started for the West Coast to enact her most beloved role, that of the title character of J. Hartley Manners' play, "Peg O' My Heart." There is little need to comment upon the celebrity of this piece. It has been given more than 14,000 times on the stages of the English-speaking world; and its arrival on the screen will be greeted by a tremendous ovation. Mary O'Hara is writing the scenario and King Vidor will direct.

The famous home-folk story, "Quincy Adams Sawyer," by Charles Felton Pidgin, will be screened as a Metro-S-L Special Production, by Clarence Badger. In this he has for material a story which, in book form, reached a million and a half homes; and which was proportionately successful on the stage.

A special story series, picturizations of meritorious works by the most popular short-story and photoplay writers of America, is being begun. Each of these pictures is to be enacted by an especially distinguished cast, headed by Billie Dove, the new screen discovery. Among the stories are "Country Love," by Hulbert Footner, now being made, under the direction of Emile Chautard; "The House on the Avenue," by Cosmo Hamilton; "East of Suez," by E. Lloyd Sheldon; "The Girl in the Gilded Cage," by Marion Fairfax, and "A Temporary Marriage," by Cardell Hale.

JOSEPH W. ENGEL
General Manager of Metro's West Coast Studios.

Noted Book and Play Bought by Metro to Be Picturized

"Quincy Adams Sawyer," by Charles Felton Pidgin, has been bought for conversion into photoplay form for release through Metro Pictures Corporation, and is at present in course of production at the company's studios in Hollywood. It is to be a Metro-S-L Special Production.

Clarence Badger, to whose credit are many Paramount and Goldwyn screen successes, is directing "Quincy Adams Sawyer." The serial has been written by Bernard McConville, adapter of Mark Twain's "A Connecticut Yankee in King Arthur's Court."

"Quincy Adams Sawyer" comes to the screen with the advantage of a great accumulated popularity. The setting is New England, the people those who indulge in chores and straw rides and dances in the fire company's hall. Both as a book and as a play it has scored over a long term of years.

S-L Pictures (Arthur Sawyer and Herbert Lubin) and Metro believe they have exercised discerning judgment in the delegation of the responsibilities of adaptation and direction. Bernard McConville's skill in translating into pictures the quaint, twangy hero of "A Connecticut Yankee' merited his choice for the task of imparting the same flavor of reality and humanness to the fiction characters of "Quincy Adams Sawyer."

Clarence Badger's suitability to the direction of such a piece, Metro believes, is no less. His work for the screen is, it is said, marked by an instinctive humanness, such as was exhibited in his staging of "Honest Hutch," starring Will Rogers, "Jubilo," likewise a drama of country life, was another of Clarence Badger's hits, as were "A Perfect Lady," "Sis Hopkins," "Leave It To Susan," "Strictly Confidential," "Almost a Husband," "The Strange Boarder" and others.

Viola Dana Film Announced

Under the direction of Harry Beaumont, Viola Dana has begun work at the Metro studios upon a new series of comedy-dramas. The first is "Page Tim O'Brien," John A. Moroso's story. Other stories are "June Madness," by Crosby George; "A Noise in Newboro," by Edgar Franklin.

WILLIAM E. ATKINSON
General Manager of Metro Pictures Corporation

POPULAR STARS IN FORTHCOMING METRO PICTURES

"Prisoner of Zenda" Promises to Beat "The Four Horsemen"

"The Prisoner of Zenda," the Rex Ingram production for Metro Pictures Corporation, based on the famous novel of Anthony Hope, will be among the first of the fall releases of this producing company. The statement has been made to supply definite information to the numerous exhibitors who have already expressed to Metro their desire of being among the first to book the production.

If the advance reviews of critics who have witnessed this Metro photoplay is a standard by which the industry can form its conclusions, "The Prisoner of Zenda" should prove a box-office attraction of even greater power than "The Four Horsemen of the Apocalypse," which is now conceded to be one of the very greatest money-makers and audience-getters that exhibitors have ever played. The photoplay was shown at the recent exhibitor convention at Washington, and the crowds who viewed it were convinced that this Metro attraction was certain to establish itself as the most phenomenal box-office magnet in a decade.

Arthur James in Moving Picture World summed up his prophecy for "The Prisoner of Zenda" with the statement that "Metro will find a harvest in releasing it, and exhibitors who take advantage of its extraordinary advertising opportunities should break house records."

"A splendid box-office, sure fire picture," re-echoes *Film Daily.*

"Has several things in it that may make the famous quartet of 'Horsemen' look out for their blue ribbons," advises the *Exhibitors' Herald.* Rarely has a production earned such a remarkable unanimity of critical praise.

Special Series for Billie Dove

Metro has begun the making, at the studios in Hollywood, of the first of a series of big pictures based on special stories, to be enacted by special casts, headed by Billie Dove.

The initial photoplay is "Country Love," adapted by Edith Kennedy from Hulbert Footner's story, and being staged under the direction of Emile Chautard, to be followed by "East of Suez," by E. Lloyd Sheldon; "A Temporary Marriage," by Cardell Hale, "The Girl in the Gilded Cage," by Marion Fairfax, and "The House on the Avenue," by Cosmo Hamilton.

John Harron Signs

John Harron will appear with Viola Dana in "Page Tim O'Brien," her new picture. The youthful actor also played opposite the little star in "The Five Dollar Baby."

Kerr with Metro

H. L. Kerr is the new casting director at Metro. Mr. Kerr formerly was with Universal.

Metro's Pictures of Seas on Now Passing Among the Record Money-Makers of Period

In the box-office achievements of its big productions during the past year Metro believes that it has provided exhibitors with record money-making photoplays. The pictures in the mind of the producing and distributing organization are the Rex Ingram productions of "The Four Horsemen of the Apocalypse," "The Conquering Power" and "Turn to the Right," and the presentations by Robert Z. Leonard of Mae Murray in "Peacock Alley" and "Fascination."

The success of these Metro releases is not measured by hearsay or rumor, but by official and unsolicited statements from theatre managers, from exhibitors' comments in trade magazines and, chiefly, box-office figures. The dependability of these standards makes this information of unquestionable reliability.

Perhaps no further proof of its power as an audience-getter is necessary, in the case of "The Four Horsemen," than to say it established a new record for receipts at the Capitol Theatre in New York, the world's largest picture theatre, where it was shown a year after the conclusion of its phenomenal run at the Astor Theatre. At the Capitol the audience averaged 20,000 persons a day. In order to accommodate the crowds, the doors were opened at noon.

The nation-wide welcome granted this film version of the Ibanez masterpiece has, if anything, increased since its initial showing. It is now being booked—in many cases for a return engagement—in theatres of various classes throughout the cinema world. The comment of exhibitors is uniform—"wonderful business," "run extended," "played to capacity," "congratulations to Metro."

No less a magnetic attraction has been "Turn to the Right," Rex Ingram's production of the famous John Golden stage hit by Winchell Smith and John E. Hazzard. Praise from every New York newspaper followed its premiere at the Lyric Theatre. And these criticisms have proved an accurate index to its box-office power, for where the picture has been shown exhibitors' statements have coincided with the reviews. When H. A. Schwan, general manager for the Eau Claire Theatre Company, wired to Metro that it shattered all records at his theatre and that it pleased its patrons 100 per cent., he expressed the general box-office reaction to the picture. At New York's Capitol it nearly duplicated the phenomenal success of "The Four Horsemen."

"The Conquering Power," which Ingram produced after his picturization of the Ibanez novel, is another Metro special of exceptional merit. "Mr. Ingram's direction," said a reviewer on the National Board of Review of Motion Pictures, is "an advance on his work in 'The Four Horsemen.'" It was this film that was shown at the Rivoli Theatre in New York, after a capacity week at the Rialto Theatre. These theatres are two of the finest in the metropolis and it is only a production of such great appeal as "The Conquering Power" that is transferred to one after having completed its normal run at the other.

Metro is the distributing medium for its own productions exclusively, but in exceptional cases acts in a similar capacity for photoplays which it would not hesitate to claim as its own. It was in accordance with this policy that arrangements were concluded for Metro to distribute the new series of Mae Murray productions, in which the star is presented by Robert Z. Leonard. The first release under the agreement was "Peacock Alley," Miss Murray's gorgeously costumed play of the white lights of New York and Paris, which marked the opening of the new Cameo Theatre in New York.

Capacity audiences were the rule throughout this engagement, and standing room was at a premium. When the feature was available for general release, a repetition of its first triumph was recorded everywhere. The magnificent opportunities for lavish and spectacular tie-ups were taken advantage of by aggressive exhibitors. Big circuits and first-run houses snapped up the production for long runs, and tremendous business at advanced prices was reported from all parts of the country.

"Fascination," Miss Murray's latest production, is meeting with an even greater response. The house records of New York's Capitol Theatre were threatened by the crowds which fought their way into the palatial house when it was first shown there. Facing Easter week and a session of warm weather, "Fascination" proved one of the greatest attractions ever presented at this theatre. At the Stanley Theatre in Philadelphia, where it was simultaneously exhibited, it duplicated its triumph.

Metro Special Is Big Attraction

"Missing Husbands," the French photoplay which is being released by Metro, is said to be proving an unusual box-office attraction. Exhibitors emphasize the fact that the publicity and exploitation stunts to which the picture lends itself, make this a great drawing card.

Much of the exploitation has centered about the title. Highly successful stunts have been worked. "Missing Husbands" was adapted by Jacques Feyder from Pierre Benoit's novel, "L'Atlantide."

Future Ingram Productions to Overshadow Even "The Four Horsemen," Metro Predicts

Before a fraction of the period of Rex Ingram's new contract with Metro Pictures Corporation has expired, the photoplay company believes that the brilliant young director will have achieved advances in picture production over "The Four Horsemen of the Apocalypse" as great as this masterpiece of the screen made over previous achievements.

Such is the sense of the opinion voiced this week by William E. Atkinson, vice-president and general manager of Metro, at the home offices of the company in New York. As Mr. Atkinson points out, Mr. Ingram is a genius of the motion picture world who has demonstrated that artistic merit in pictures and box-office returns are concomitant qualities.

The industry will recall the predictions of many well acquainted with the film market that to make such a photoplay as "The Four Horsemen" was sheer folly from the commercial point of view. Granting that as a novel it was popular, reliable motion picture experts felt that its appeal to the public would be limited only to those members of it possessing a degree of literary appreciation.

Now that the picture has behind it an exceptional run on Broadway at the Astor Theatre, showings of commensurate length in every big city in the United States, the attendance record of the Capitol Theatre, enthusiastic receptions and bonanza receipts in theatres in Paris, Madrid and other Continental capitals, and recently forty simultaneous exhibitions in Chicago theatres—critics of Metro and of Mr. Ingram have come to see that times change in the picture business as well as in the other activities of the world.

The truth of "Good pictures pay" has been demonstrated not only by Mr. Ingram's initial big production for Metro, but by his subsequent works, "The Conquering Power" and "Turn to the Right." These productions differ as distinctly from one another as both do from "The Four Horsemen"—in subject. But the artistry in the making of all three is equal. And that same merit in direction will prevail in the forthcoming Ingram productions, two of which are already completed, and six more of which will be in the course of the two years beginning this fall, it is prophesied.

"The Prisoner of Zenda," Rex Ingram's production of Anthony Hope's romantic novel, and a second picture, a drama of exotic love, the title of which has not been announced, are already filmed. The first of the two will be included in the Metro releases for the early fall, and it has been denominated by critics of the screen as fully as great as "The Four Horsemen." There is every indication it will score as sensational a box-office success for the reason that its story is even more suitable to the public taste than is that of the Ibanez novel.

The director who won a degree for screen artistry from Yale University plans next to make Victor Hugo's "Toilers of the Sea," and the importance of this photoplay is indicative of the calibre which will constitute Mr. Ingram's contributions for Metro release during the coming two years.

"Absurd though it may sound at this time," said Mr. Atkinson, "we believe that before Mr. Ingram has half completed his projected next six pictures for us, he will have made strides in photoplay making that will make even 'The Four Horsemen' appear at a disadvantage in comparison.

"No matter that it seems impossible, it is inevitable. Before 'The Four Horsemen' no one, even those in the Metro organization most confident of Mr. Ingram's ability, would have believed that so perfect a motion picture could be made—and made to pay. And yet there is 'The Four Horsemen' for evidence that the unattainable was attained. It is only reasonable to expect that the man who made that great advance will make others, for Mr. Ingram is young, utterly absorbed in his art, intensely discontented with anything but perfection as he estimates it. A great director now, he will be a greater. Exhibitors may count on that, and count on the fact that Ingram productions are invariably productive of profit."

Metro Forecasts Records for Film

"Peg o' My Heart" as a motion picture will equal and in many cases surpass the long-run records the stage play has set in the great cities of the world, Metro forecasts. King Vidor is to direct it.

Theatrical statisticians have been kept busy ever since the premiere of this comedy by J. Hartley Manners, May 26, 1912, in keeping pace with the number of performances; and it is anticipated that they will be given double duty as soon as Laurette Taylor, who created the world-famous title-role of "Peg o' My Heart," makes her screen debut in the Metro production of the piece.

The presence of Laurette Taylor in the character of Peg is in itself of inestimable value to the exhibitor of the picture, it is said. In addition to the popularity of "Peg o' My Heart" as a play, the novel based upon it has outsold many of the volumes big publishers herald as fiction sensations, it is said.

Metro Says "Broadway Rose" Will Outpull Other Successes

In part on account of the tremendous success of Mae Murray's appearances in "Peacock Alley" and "Fascination," this star's coming presentation by Robert Z. Leonard in "Broadway Rose," a Metro release, will outscore at the box-office even the enviable records of either of these two earlier Tiffany Productions.

Such is the conviction of M. H. Hoffman, vice-president and general manager of Tiffany Productions in regard to the newest photoplay for Miss Murray written by Edmund Goulding.

At the studios in New York, Mr. Hoffman said: "The most amazing thing about Miss Murray and Mr. Leonard, her director and husband, is that they are not content with big successes. They are constantly seeking bigger ones, never striving merely for the equalling of their last.

"'Peacock Alley,' I know from the booking reports from Metro and 'Fascination,' have proven two of the most certain paying attractions of the year.

"The thrills and enchantment in 'Peacock Alley' and 'Fascination' have generated an eagerness on the part of the public; and this, in addition to the fact that in her new picture Miss Murray is seen as an American girl, after French and Spanish roles, is bound to make 'Broadway Rose' the most powerful attendance magnet of the series so far."

William E. Atkinson, vice-president and general manager of Metro Pictures Corporation, expressed himself as fully as confident as Mr. Hoffman of the immediate and big-scale success of "Broadway Rose."

Badger at Metro

Clarence Badger is engaged in preparing for the filming of "Quincy Adams Sawyer," the new Metro S-L production. Bernard McConville is writing the continuity.

Clever Child Actor

Another child screen discovery has appeared on the horizon. He is Bruce Guerin, a three-year-old player now working with Viola Dana in "Page Tim O'Brien," her new Metro starring picture, which Harry Beaumont is directing.

Music for Zenda

Louis Gottschalk, composer, has been engaged to prepare a special musical score for "The Prisoner of Zenda," Rex Ingram's big production for Metro.

Writing Continuity

Mary O'Hara has started work on the continuity for Metro's production of "Peg O' My Heart," J. Hartley Manner's famous play, in which Laurette Taylor will star. King Vidor will direct this prdouction.

PROMINENT DIRECTORS MAKING BIG METRO RELEASES

Metro to Have Fred Niblo Make Four Films in Coming Season

Fred Niblo, whose record as a director includes the making of such famous photoplays as "The Mark of Zorro," "The Three Musketeers" and "Blood and Sand,' will stage for Metro Pictures Corporation four big pictures, to be released during the coming season. These will be presented by Louis B. Mayer.

Definite announcement of the subjects of these Fred Niblo Productions has not as yet come from the Metro offices, but is expected soon.

Ever since signing the contract with Metro, Mr. Niblo has been going over likely stories, plays and scripts, and word of his selection of a first subject doubtless will be forthcoming within a few days.

The acquisition of Mr. Niblo by the Metro forces is regarded as one of the most strengthening units of that organization's already strong structure. Among directors, it is said, Mr. Niblo is known as "the man who never made a failure," and inasmuch as his work, ever since his engagement in the producing of dramas for the screen, has shown an increasing finish, Metro is certain that the four productions later to be released by its exchanges will outdraw at the box-office even the record-breakers he has made in the past.

Negri in Novelty

As its release of June 25, Paramount announces "The Eyes of the Mummy," a UFA production starring Pola Negri and featuring Emil Jannings. This picture is described by Paramount as a genuine novelty a picture distinctly "different" and one which will transport audiences into an atmosphere seldom invaded except by the travel picture. It is a drama of Egypt, the land of the Pharaohs, where the great wastes of the silent Sahara have their secrets locked within the confines of the Sphinx.

Praise Service Rendered by Paramount Advertising Men

Paramount states that its advertising accessories department is constantly receiving letters of commendation from exhibitors on the quality of service rendered, this being especially true of the press books and stills distributed for advertising purposes. Among the recent communications received is one from M. S. Vidaver, director of advertisting and publicity for the Kahn and Greenfield interests in San Francisco who wrote to the Paramount Accessories manager at the San Francisco exchange as follows:

"In regard to this latter fact, I am compelled to say a good word for the press stills issued by your organization. No other firm in the field has yet been able to supply me with this kind of material. I find that in my work with the newspapers your stills are exceedingly valuable, especially the star stills which I buy in large quantities from you and cannot buy for love or money from some of the other organizations. It seems to me that if a producing organization wishes publicity it should pay particular attention to star stills, because from them we get the greatest amount of newspaper publicity."

Viola Dana Film Highly Praised by Trade Press

Not only in the estimation of the officials of Metro Pictures Corporation, which made and will distribute "The Five Dollar Baby," starring Viola Dana, but also in the eyes of the trade paper critics who have seen this screen version of Irvin S. Cobb's celebrated short story, this photoplay is the most succesful offering in which the irrepressible little star has ever appeared.

Both from the artistic and the box-office angle, "The Five Dollar Baby" is acclaimed as one of the prize infants of the infant industry. Star, story, direction, and the appeal which draws the crowds into the theatre and impels them to tell their friends of their enjoyment—all these are praised by the reviewers of the trade press.

Miss Dana's picture is adapted from Irvin S. Cobbs now classic short story, which appeared originally in The Saturday Evening Post. The scenario of this Harry Beaumont production was written by Rex Taylor.

LAURETTE TAYLOR

who will soon begin work on the picture version of "Peg o' My Heart." Her Great Stage Success. J. Hartley Manners, author of the play and husband of the Star, has volunteered his co-operation in making this Metro picture. King Vidor will direct.

Clara K. Young in Metro Film

Making her debut as a Metro star, Clara Kimball Young will be seen in the principal role of "The Hands of Nara," a screen version of Richard Washburn Child's famous novel.

"The Hands of Nara," in which the star is presented by Harry Garson, was produced at the Garson studios in Los Angeles. The story on which it is based was written by Richard Washburn Child, the famous novelist who is the present ambassador to Italy. It ran as a serial for sixteen weeks in nationally read magazines and was subsequently published in book form.

Because of the interest which it is believed will be manifested in the picturized version, the publishers have decided to issue a special jacket for the novel, on which will appear a scene from the photoplay with the caption, "Clara Kimball Young in 'The Hands of Nara,' by Richard Washburn Child." Elliott Dexter is cast in the leading male role, playing opposite Miss Young.

Following "The Hands of Nara," the star will be seen in "Enter Madame," the successful play by Dolly Byrne and Gilda Varesi, which played for forty-five weeks on Broadway, New York.

As was "The Hands of Nara," "Enter Madame" will be produced by the Samuel Zierler Photoplay Corporation, and directed by Harry Garson. Except in New York and northern New Jersey, Metro is distributor of these special productions. In the territory excepted, they are released by the Commonwealth Film Corporation, which is under the same management as the producing unit.

"Monte Cristo" Film Follows Closely Theme of Dumas' Novel

The popular acclaim won by "Monte Cristo," one of the Fox specials productions for the coming season, at Boston, where it enjoyed a nine-week pre-release run at Tremont Temple, and at Los Angeles, where it is entering its fourth week of an indefinite pre-release run at Mack Sennett's Mission Theatre, had, it is said, as one factor the remarkable closeness with which the director, Emmett J. Flynn, followed in the film version the original work of Alexandre Dumas.

Newspaper reviewers have commented upon the cleverness and skill of the filming and the strict adherence, in detail, to the celebrated novel, which was made possible by painstaking research work extending over several months. Director Flynn, who won fame in making "A Connecticut Yankee in King Arthur's Court," also directed "Monte Cristo."

Marcus Loew Puts Over Press Tie-Up on "How to Grow Thin"

Educational's one reel special, "How to Grow Thin," has been booked for a week at Loew's State Theatre, Newark, and a fine tie-up has been made by Loew's advertising department with the Newark Star-Eagle.

Beginning June 20, the paper is carrying a big feature article each day on the subject of reducing weight and its relation to good health generally. These articles, which will run for eleven days, will all be printed under the heading "How to Grow Thin."

On the eleventh day the Star-Eagle will carry a double truck of advertising relating to the subject of weight reduction and health. Then the Star-Eagle will announce the acquisition from Educational Film Exchanges, Inc., of the picture, and the announcement it will be shown at Loew's State Theatre beginning July 3.

The Fox Circuit in New York has also booked it for a run of approximately forty-five days.

Metro Will Release Series of Eight "Bull" Montana Comedies

A series of eight Bull Montana Comedies will be released during the next two years by Metro Pictures Corporation, according to an announcement from the home offices of the company in New York.

They are to be produced and presented by Hunt Stromberg, who, upon the completion of a first one, "A Ladies' Man," signed Bull Montana for seven more. With the exception of "A Ladies Man," which is a three-reeler, the comedies will each be two reels.

"A Ladies Man" will be among the first group of Metro pictures to be released in the fall.

For Hot Weather

"Up in the Air About Mary," the five-reel comedy which Associated Exhibitors is releasing June 25 carries a particularly strong, hot weather appeal, according to statements from that organization, for the picture contains pretty bathing girls, stunts, comedy and pep.

Who's Who in the Independent Field
Producing
Distributing
Exchange
See Next Week's Issue

News from the Producers

By C·S·SEWELL

Finish Camera Work

Camera work is finished on "A Tailor Made Man," Charles Ray's screen version of this popular stage play of the same name, and first of the photoplays Mr. Ray is to make for United Artists release under his recently outlined campaign for "fewer, bigger and better pictures." Work on assembling, cutting and titling "A Tailor Made Man" already is well under way.

One Big Time with the One Dollar a Week Men; as Ben Davis Sees It

In one of the most unusual contests in the history of motion pictures, a group of prominent exhibitors was selected by First National to make a trip to Los Angeles and there study the making of pictures, and at the same time take a vacation. These exhibitors are known as "$1-A-Week-Men," because First National, besides paying their expenses, gives them a "salary" of $1 a week during the three weeks they are absent from their houses. The "$1-A-Week-Men" started out last week and are now in Los Angeles. Ben Davis, manager of the Colonia Theatre, Norwich, N. Y., here gives his own story of their westward journey.—Editor's Note.

On board the Santa Fe Limited, en route to Los Angeles. They are off! Off for Los Angeles! The sturdy, victorious gladiators who fought the "Battle of First National Week" and came out with their shields, and on them dangling the trophy—the trip to Los Angeles to see the mysteries in the sanctum sanctorum of filmdom—boarded the Sante Fe Limited at Chicago. Here's who's who:

Every part of these United States is represented — the conservative East, the progressive West, the romantic South and the chilly Northland. The well known exhibitor from the East, Alfred Gottesman, manager of the Strand Theatre, Shenandoah, Pa., was the first to arrive in Chicago, whence the party started. Before leaving Shenandoah he stocked his trunk with candy and other refreshments which might satisfy the most critical connoisseur. In Chicago, he found that the cherished trunk had not arrived, and the whereabouts of the candy still remains unknown. It was bitter lost sweetness for Mr. Gottesman, who is very fond of candy when going for an outing.

Next on the scene was "Jolly Joe" Burton, of the Star Theatre, Toccoa, Ga. Was he alone? Not Joe. He had his smile with him, of course. Escorting Joe to the train were a Chicago policeman and three beautiful, genial and charming ladies of the Southland. They were Mrs. Joe Burton, her sister and their niece. The policeman wasn't there on official business. He is Joe's brother-in-law.

Next came A. G. Stolte, of Des Moines, Iowa, the representative of the A. H. Blank enterprises. He is just Stolte and you can't make him mad. This, he says, is the reason why he weighs nearly two stone. And this two-stone of a Stolte is in reality, a "brick," ever courteous and well mannered. Someone accused him of being a booker in a film exchange and of there having acquired the disease of courtesy. Even this did not make him mad.

A red-cap gave three cheers for President Harding, and out stepped Nick McMahon, Jr., manager of the Marlowe Theatre, Ironton, Ohio. He stepped out in military fashion, waving his First National banner. He hails from President Harding's state. Everybody was happy over Nick being on the job and he was complimented on his up-to-date methods as an exhibitor. Instead of blushing, as after-dinner speakers do, he said:

"That's me. If I think it, I do it."

"You win," chimed the chorus.

Ralph W. Lieber, manager of the Circle Theatre, Indianapolis, Ind., and his friend, Glen E. Millard, of the same city, reported to the group in time to be photographed, but refused to make a speech or do a dance, so everybody sang "For He's a Jolly Good Fellow."

One glance at the prize winners would convince the most skeptical that this is a young man's age. They look like boys. There is not one in the group who is more than 38. All of us expect this trip to do us a lot of good.

H. O. Martin Here Planning to Show Pathe Feature in Chicago

H. O. Martin, Chicago branch manager of the Pathe Exchange, Inc., declared that he is extremely confident of better times throughout the Middle West as the Fall approaches, during his visit to the home office in New York where he is making arrangements for the presentation of the Pathe feature, "Nanook of the North," in Chicago.

"While in New York," he continued, "I enjoyed the pleasure of seeing 'Nanook of the North' at the Capitol Theatre. The splendid presentation affected me greatly, and I have a number of ideas I wish to convey to the Chicago showmen on Mr. Rothafel's huge success with the photoplay.

Clergymen Write Fox Company in Praise of Its Film, "Nero"

Fox Film Corporation, according to its New York office, has been the daily recipient of hundreds of letters from New York's most prominent clergymen, school teachers, business men, editors, and publishers expressing praise for "Nero," the Fox super special production for the season of 1922-23, which is now in its fifth successful week of an indefinite engagement at the Lyric Theatre, New York City.

A feature of all the commendatory testimonials is based on the constructive, educational and amusement value of the super-picture, which was produced in Rome.

FIRST NATIONAL "$1-A-WEEK" MEN LEAVING CHICAGO

In this group are six of the eight "live-wire" exhibitors who went to Los Angeles as the guests of First National. Reading, left to right: Alfred Gottesman, of Strand Theatre, Shenandoah, Pa.; Glenn E. Millard, of Indianapolis (guest of Ralph Lieber); the niece of Joe Burton; Ralph Lieber, of the Circle Theatre, Indianapolis; Mrs. Joseph Burton; Joe Burton, of the Star Theatre, Tuccoa, Ga.; Mrs. Burton's sister; Arthur G. Stolte, of the Des Moines Theatre, Des Moines, Ia.; Ben. Davis, of Colonia Theatre, Norwich, N. Y.; Nick McMohon, of Marlow Theatre, Ironton, Ia. The policeman is a brother-in-law of Mrs. Burton

Robertson-Cole as Trade Name Ends July 1, Being Succeeded by the F. B. O.

The work of completing the change of name of the Robertson-Cole Distributing Corporation to the Film Booking Offices of America is now actively under way, and by July 1, when the change becomes effective, all of the present Robertson Cole branches will be fully prepared to continue their business under the name of the Film Booking Offices.

While the name Robertson-Cole will pass out of the film world on July 1, R-C Pictures will continue as a producing organization. The studios in Los Angeles will continue to be known as the R-C studios and pictures produced in them by R-C Pictures Corporation will bear the familiar R-C trade-mark.

Under the present releasing schedule, the Chester Bennett production, "Colleen of the Pines," starring Jane Novak, will be the first picture to bear the caption "released through Film Booking Offices." It will be issued on July 9.

Johnnie Walker, one of the featured players in the big police picture, "In the Name of the Law," will be seen in a drama of the Northwest, which the Film Booking Offices has acquired for release sometime in July. The picture has been titled "My Dad" and features Walker and Ruth Clifford.

Ann Forrest and Percy Marmont Are Leads in "If Winter Comes"

Fox Film Corporation announces the selection of Ann Forrest, the noted screen star, for the role of Nona, Lady Tybar, the heroine in "If Winter Comes," the great Hutchinson novel, the film rights in which William Fox purchased for use as a special production for release during the season of 1922-23. Miss Forrest sailed last Tuesday for England, where she will join Mr. Fox, Harry Millarde of "Over the Hill" fame, who will direct the production; Percy Marmont, the well-known stage and screen actor who has been chosen for the part of Mark Sabre, and Julius Steger, director-general of production at the Fox New York studios.

The announcement of the two selections for the major roles in the picture has finally settled the lively speculation which has been rife in motion picture circles since Fox Film Corporation purchased the "best seller." Miss Forrest was awarded the honor from a field of more than forty-five possibilities.

It is the stated intention of the producer to adhere closely in this superfeature to the detail and action in Hutchinson's great piece of fiction. And it is because of this that Mr. Fox arranged to discuss the whole production plan with the author before a single foot of film was exposed or a single set erected. In order that even the scenery may conform to that described in the book, all exteriors will be shot in England. The interiors will be taken at the Fox studios in New York.

Perfection in Picture Details Are Not the Prime Requisites

"With so much attention focussed nowadays upon the featured players, direction, photography, subtitles, sets, clothes, musical accompaniment, lighting and color arrangements, nevertheless it appears to the sagacious film lover that Shakespeare's dictum 'The Play's the Thing,' cannot be so easily discarded. This fundamental law of drama remains as immutable as a fixed law of nature. Therefore perfection in the above mentioned forms are not the prime requisites for a truly interesting motion picture."

This is Charles K. Harris' view. He continues:

"One of the old stock arguments advanced by advocates for the filming of stage plays, books and magazine stories is the wide amount of publicity attached to these features. They labor under an erroneous impression that the film ought to be enhanced from the box office angle. It does not always work out in that manner. For example: a person who has witnessed the stage performance or read the story may not evince any interest in the screen adaptation of the aforesaid play or novel. It can no longer hold him in suspense. Removing the element of suspense eliminates the problem of imagination.

"Most producers are beginning to acknowledge this defect. They also recognize that there is no dearth of material for original stories. But in order to appeal to an audience these stories must be taken from life, contain a moral, love interest, pathos and a shaft of comedy. The characters should be fashioned true to life.

"I contend it would be far better for us if we eliminated some of the films containing charmingly over-dressed men and women who are made to suffer the horrible pangs of love and jealousy amidst the most gorgeous surroundings. We, therefore, must have our characters in the stories human so that they may be readily intelligible to the masses and not be indifferent; that 'The play's the thing' and will continue to be the thing."

"Silver Wings" Offers Many Exploitation Opportunities

"Silver Wings," the first of the Fox specials to the season 1922-23 to receive its world premiere on Broadway, New York, where it is showing for an indefinite pre-release run, offers the exhibitor by virtue of its universally appealing and elaborately developed theme, many opportunities for effective exploitation. The picture, which is in the seventh week of its engagement at the Apollo Theatre, has attracted many thousands of New Yorkers whose unsolicited praise, both verbal and written, has been overwhelming.

The story, dealing with various differences arising within the family circle, contains material for earnest discussion on the part of minisers, teachers and lecturers. There is the unscrupulous spoiled son, whose evil acts are finally the cause of his mother's financial ruin, of her great grief and of the rupture of all the family ties. There is the son whose love for his mother is so great that he is willing to relinquish every advantage, make every sacrifice and suffer any humiliation at his brother's hands, rather than risk causing sorrow to her. There is the daughter—the mother-loving and self-respecting but high spirited daughter—who leaves home to marry the worthy man she loves rather than force a rupture between her mother and the hypocritical son who is her idol. These all afford opportunities for free publicity.

Title Chosen

"Moonshine Valley" is the title chosen for William Farnum's next vehicle produced by Fox.

Their Pictures Seen on Broadway

While House Peters and Claire Windsor were working together in various scenes in the initial production to be released by the Al Lichtman Corporation, "Rich Men's Wives," they were also being shown in pictures on Broadway last week, Mr. Peters at the Capitol and Miss Windsor at the Strand.

R. H. Davis Book Filmed by Fox

"The Men of Zanzibar," the William Russell vehicle released by Fox Film Corporation May 21, was the first work of fiction by Richard Harding Davis, the famous American novelist and short story writer, to be adapted to the screen since his death four years ago. Rowland V. Lee directed.

Immense Sets and Paraphernalia Used to Make "Burning Sands"

George Melford's recently completed Paramount production, "Burning Sands," which features Wanda Hawley and Milton Sills, is said to furnish a demonstration not only of efficiency, but of the great scale on which things are done these days in motion pictures.

One of these was the building of a complete tent city large enough to accommodate 400 people, and its conduct for nearly three weeks, without mishap or delay, except that occasioned by cloudy days and a sand-storm.

The other project was the artificial lighting for night scenes of an area two miles square, said by Leo Green, manager of the electrical department of the Famous Players-Lasky studio, to be an unprecedented feat. The set, built at the Lasky Ranch, represented a great Arab encampment on the Libyan desert.

"Timber Queen" Called Best Serial by Mrs. Arthur Lowy

Unusual praise has been given the new Pathe serial, "The Timber Queen," starring Ruth Roland, by Mrs. Arthur Lowy, manager of Schindler's theatres in Chicago. Mrs. Lowy has been prominent in the motion picture industry in the Windy City for some years, and is considered one of the best authorities on good pictures in the Middle West.

Mrs. Lowy wrote to Pathe as follows: "I believe that I am safe in saying that I booked 70 per cent of all the serials that have been made and believe I can qualify as a judge of good serials. I not only play them, but I see each episode of each serial and of all the serials that have ever been made, 'The Timber Queen' is the best that I have ever seen."

Hughes' Next

Rupert Hughes' next production for Goldwyn will be the original scenario on which he has been working for some weeks past. It is called "Gimme," and both story and continuity were written in collaboration with his wife, Adelaide Manola Hughes, who recently published a volume of verse. Mr. Hughes will direct the filming of the story. Helene Chadwick will have the lead.

De Mille at Work

Cecil B. DeMille, having completed the big bacchanal and court room scenes for his current Paramount production of "Manslaughter," is now engaged on the sequence of prison scenes.

Selznick Picture Opens at Strand

The Select presentation of Oscar Wilde's "A Woman of No Importance" has been booked by Joseph Plunkett, managing director of the Strand Theatre, New York, to open Sunday, June 25, for a week's engagement. This will be the first public showing of an attraction Lewis J. Selznick is depending upon to make this summer a period of profit for the showmen of America.

Contracts have been signed for showings in large cities throughout the country, play dates following rapidly after the engagement at the Strand.

To Start July 3

George Melford figures on starting his new production for Paramount, "Ebb Tide," about July 3. This is a screen version of Robert Louis Stevenson's famous novel, in which Lila Lee, James Kirkwood, Raymond Hatton, George Fawcett, Noah Beery, Jacqueline Logan and others will appear.

Al Lichtman on Extended Tour

Al Lichtman is on an extended tour of the country with the coast as his ultimate objective, where he will confer with his partner, B. P. Schulberg who is in charge of production activities for the Al Lichtman Corporation and Preferred Pictures.

Will Show Scenes Many Will Recall

Hansom cabs, gaily bedecked derby hats, cobble stone streets, gas lights at the street corners, women wearing bustles and small hoopskirts and impossible hats—all the paraphernalia of Gotham in the days before automobiles, radiotelephones, wireless, motion pictures, and other familiar things of today—all these are going to carry a lot of people back on the wings of memory when Paramount's "The Old Homestead" is seen on the screen. James Cruze is the director.

Achievement Film Has Strong Cast

The initial production by J. Searle Dawley for Achievement Films, Inc., has been titled "Hearts and Faces," and, according to Gilbert E. Gable, president, is notable for the unusually strong cast. Gladys Hulette shared leading honors with Robert Frazer. By the aid of a surgeon in facial transformation, he seeks to overcome the girl's dislike and instead precipitates a drama which sweeps from the Parisian underworld to Broadway. Frank Losee is seen as the surgeon. "Hearts and Faces" is from an original story by Bob Dexter, adapted by William Dudley Pelley and photographed by Bert Dawley.

Pathe Will Show Business Series

With the current mid-week issue, Pathe News inaugurates a new and novel feature of statistical cartoons on vital subjects made in cooperation with the Babson Statistical Service. The first of the series illustrates Russia's financial survey.

Each cartoon of the series will have a direct bearing on business conditions, and will show the operations of upward and downward business flow.

Rothafel Says Pathe Picture Is Greatest Sensation of Season

"I consider 'Nanook of the North' the greatest sensation of this season," declared S. L. Rothafel, following the premiere of the big Pathe feature at the Capitol Theatre. "It ranks as one of the four most distinctive pictures I have ever run at the Capitol Theatre. There is more drama in it than the so-called dramatic features and it has a suspense which has spell-binding power. It is truly the marvel photoplay of the North from every standpoint of photoplay, beauty, laughter and extraordinary human interest. Pathe is to be commended for their remarkable vision in procuring this subject. I am proud to have run 'Nanook of the North' at my theatre."

That the photoplay is indeed a sensation can be gleaned also from the exceptional reviews which followed its opening at the Capitol. The New York Times devoted considerable space in its news columns commenting on the merit of the feature picture.

Other papers which gave unstinted praise to the production are the New York Evening Mail, which wound up its criticism with "Don't miss this film"! and the New York Herald, the New York World, the New York American, and the morning Telegraph, which filled nearly a column with praise of the production.

Issues Warning

Jack Cohn and Louis Lewyn as the producers and Pathe as the distributor of the new series of Screen Snapshots, have issued a warning calling attention to the fact that Pathe has sole distribution rights to this reel and that the name "Screen Snapshots" is copyrighted for the exclusive use of this reel.

It is announced that this warning has been brought about by the fact that certain other organizations are advertising a Snapshots reel which exhibitors are booking under the impression it is "Screen Snapshots" also that certain cameramen are endeavoring to photograph stars and their activities promising they will appear in Screen Snapshots.

Mr. Cohn requests that no appointment to photograph anything for Screen Snapshots be honored unless with direct authorization of himself or Mr. Lewyn.

Faculties of Yale and Columbia Praise First National Picture

That Richard Walton Tully's production of Guy Bates Post in "The Masquerader," a First National Attraction, will prove one of the strongest screen plays of the year was the opinion expressed by members of the faculties of Yale and Columbia Universities after special showings at these big educational institutions, First National says.

The showings, arranged by Ned Holmes, manager of First National's Exploitation Department, were elaborate in every respect. The Columbia affair took place in Room 206 of the School of Journalism building, and was given with a special musical accompaniment under the auspices of Dr. Rowland Rogers, instructor of the Motion Picture Production Department of Columbia.

The Yale screening was in the Olympia Theatre, New Haven. Invitations were sent to 600 members of the faculty and 400 responded. Manager Philip H. Levin, of the Olympia, said it was the biggest private screening ever held for Yale officials.

After the showing more than 150 Yale professors voluntarily wrote out their opinions of the productions.

Pathe Playlet and Other Films Scheduled for Release July 2

The short subject features and the one serial episode which have been scheduled for release by Pathe July 2, include the Pathe Playlet, "The Ghost of the Rancho," starring Bryant Washburn, and the third issue of the reel, "Screen Snapshots." "The Ghost of the Rancho" has been re-edited from a former success of feature length which was adapted from the story by Jack Cunningham. Bryant Washburn is assisted in the offering by Rhea Mitchell and Joseph J. Dowling, while William Worthington handled the direction.

"Screen Snapshots" No. 3 shows another array of stars indulging in their favorite pastimes. "Under the Ice" is the thirteenth episode of the new Pathe serial, "Go-Get-'Em Hutch," produced by George B. Seitz starring Charles Hutchison. "Friday, the Thirteenth," is the latest Hal Roach comedy featuring Paul Parrott.

"The Man Haters" is the current Rolin Comedy featuring the bevy of Rolin girls. "Just Neighbors," shows Harold Lloyd, Bebe Daniels, Marie Mosquini and "Snub" Pollard in their latest re-issued one-reel comedy. Pathe Review No. 162 presents an entertaining series of subjects. Pathe News Nos. 54 and 55 supply the screen with the latest current events of importance photographed throughout the world. Topics of the Day No. 27 presents the latest bits of wit, humor and wisdom culled from the presses of the world.

Music Cue Sheet

A new idea in the way of press books for motion pictures has been evolved by M. J. Mintz and James C. Bradford and is being produced by the Cameo Music Publishing Company, Inc. It is known as the "Thematic Music Cue Sheet" and differs from the ordinary cue sheet in that a few bars of music from each of the compositions suggested are printed instead of only the names being given.

It is stated that this idea has been enthusiastically received by musicians and already adopted by many of the larger producing companies. An advantage claimed for the Thematic Music Cue Sheet is that where the musician's library does not contain the number suggested and he is not familiar with it, the printing of a few bars of actual music enables him to get the correct tempo and melody and thereby to make the proper substitution.

Educationals Get New York Bookings

"Poor Boy!" the final release of the Mermaid Comedy series in which Lloyd Hamilton is to be featured, and a current Educational release, is showing at the Rivoli Theatre, New York, the week of June 18. Irene Dalton is Hamilton's leading lady in this two-reel laugh fest.

"'Tis the Bull," an Educational-Christie Comedy in which Bobby Vernon both throws and fights the bull, is showing at the Branford Theatre, Newark.

"Cold Feet," Christie's travesty on the Curwood stories of the frozen North, and "Spooks!" a Jack White production in the Mermaid Comedy series, have been booked for showing at either the Rivoli or Rialto in New York, but the dates have not been definitely set.

Production Soon to Begin on Paramount's "The Young Rajah"

The big task of selecting a cast for "The Young Rajah" is now completed and production activity will soon begin upon this new Paramount picture which will star Rodolph Valentino. The photoplay is an adaptation by June Mathis of the book, "Amos Judd," by the late John Ames Mitchell and is to be filmed under the direction of Philip Rosen.

The production is said to be unusually rich in the number of its important roles, which are representative types of two nations, India and America.

Wanda Hawley, just completing her featured role in George Melford's production, "Burning Sands," will play Molly Cabot, the chief feminine role. Among other well known actors are Bertram Grassby, Charles Ogle, Fanny Midgely, George Periolat, George Field and Edwin Stevens. Amos Judd as a youth is portrayed by Pat Moore, brilliant child actor, and the remaining American characters include Maude Wayne, Robert Ober, Jack Gidding, William Boyd, Edward Jobson, Joseph Harrington and Spottiswoode Aitken.

Noted Stars in Same R-C Film

"The Fatal Marriage," a revival of "Enoch Arden," supervised by D. W. Griffith and starring Wallace Reid and Lillian Gish, is the current release of R-C Pictures. It will be available at all R-C exchanges June 18. It was directed by William Christy Cabanne.

S. Dean Joins Cast

Sidney Dean has been added to the cast of Alice Brady's first Paramount picture, "Missing Millions," which is now in production at the Company's Long Island studio.

A sure fire Success!
"MORE TO BE PITIED THAN SCORNED"
Hold your booking dates for it!

TWO STRIKING LOBBY DISPLAYS TO INTRIGUE THE EYES OF NEW YORKERS

Left: Appeal of William Fox's "Nero" artistically displayed in Lyric Theatre. Right: Apollo Theatre display bringing out human appeal of "Silver Wings," with Mary Carr

Goldwyn Prepares Scenario on Picturization on "Ben Hur"

Active preparations have already been begun by Goldwyn for filming the world's most widely read novel, "Ben Hur," by General Lew Wallace, although final negotiations with A. L. Erlanger for the motion picture rights were consummated only last week. Mr. Erlanger, who has controlled the dramatic rights to "Ben Hur" for the past twenty years, some time ago purchased the picture rights from Harper & Bros., publishers of the novel, and from the heirs of the author. He paid close to $1,000,000 for the film rights. The transaction with Goldwyn involves a bigger sum, it is said, as it has obtained a half-interest in the dramatic rights in addition to the exclusive picture rights.

Interest in the industry at present centers in the nature of the production and the identity of the director. On the latter point, nothing can be said beyond the fact that he will be a director of international fame who has made many big productions which have fitted him admirably to handle "Ben Hur."

Work of preparing the scenario is already under way and Goldwyn's research and editorial departments are absorbed in searching through old historical documents for data to be used in building scenes, in making costumes and generally in giving to the production the atmosphere of ancient Palestine.

Crowds See It

"One Clear Call," the John M. Stahl production released by First National, opened at the Strand Theatre, New York, for a week's run on June 18 and played to crowded houses. This picture, based on the book of the same name by Frances Nimmo Greene, tells a remarkable story and has an unusual cast, in which are Milton Sills, Claire Windsor, Henry B. Walthall, Irene Rich and Joseph Dowling. The reviews were favorable.

Robertson-Cole's Last Is Announced

"The Understudy," a comedy drama starring Doris May, is the current release of R-C Pictures, being available on June 25. This is the last picture to be released through the Robertson-Cole Distributing Corporation, which after July 1, will be known as the Film Booking Offices of America.

Wallace MacDonald plays opposite the star and others in the cast are Otis Harlan, Arthur Hoyt, Christine Mayo and Adele Farrington. William A. Seiter directed.

Strand Lands Harold Lloyd's "Grandma's Boy" for Autumn

A contract was signed this week by which the Mark Strand Theatre, New York, secures the first New York showing of the latest Harold Lloyd—Associated Exhibitors feature, "Grandma's Boy." The opening of the run will be either September 3 or September 10, at the option of the Strand officials.

Te contract is said to call for the payment of the highest rental ever paid for a picture by any of the big Broadway first-run houses. Having landed the Lloyd feature at a record price, Joseph Plunkett, the Strand's managing director, is predicting that "Grandma's Boy" will prove a record breaker from the standpoint of box-office receipts also.

In an informal statement this week Arthur S. Kane, president of Associated Exhibitors, says that the opening of the Strand run will coincide approximately with the national release of "Grandma's Boy," except in certain West Coast cities where weather conditions in the summer are always favorable. The feature is now in the sixth week of its world's premiere at Dr. Breckwedel's Symphony Theatre, Los Angeles. It opens an indefinite run at M. L. Markowitz's Strand, San Francisco, July 9, and it is expected that first run engagements in Seattle and Portland, Ore., may begin before the autumn season sets in.

A. P. Kelly Will Prepare Scenario

Herbert L. Steiner, producer of the Arthur Housman feature comedies for Clark-Cornelius Corporation release, has engaged Anthony Paul Kelly to prepare the story and scenario for the second Housman comedy, which will shortly go into production in the Tilford Studios.

"The Snitching Hour," the first of the Housman comedies, is now scheduled for release by the Clark-Cornelius Corporation.

On their way!
NEW SERIES OF-
PERCY and FERDIE HALLROOM COMEDIES
BIGGER and BETTER THAN EVER

Predicts "Omar the Tentmaker" Will Be Elaborate Production

Reports from the United Studios at Los Angeles are that Richard Walton Tully's production of Guy Bates Post in "Omar the Tentmaker," will be one of the most elaborate ever offered on the screen. "Omar the Tentmaker" will be Mr. Tully's second production for First National release, the first being Guy Bates Post in "The Masquerader."

In arranging for the making of "Omar the Tentmaker," Mr. Tully has spared neither time nor expense, it is said. Every detail has been carefully worked out it is reported. Determined to surround Mr. Post with the best cast obtainable, Producer Tully, assisted by Director James Young and Assistant Director James Ewens, have spent many weeks in selecting what they consider an unusually fine talent. Among the noted players are Nigel de Brulier, Rose Dion, Douglas Gerrard, Evelyn Selbie, Boris Karloff, Patsy Ruth Miller and Will Jim Hatton.

Theatre Owners Look Over the Next Issue and See What the Independent Market Has to Offer

In the Independent Field

By ROGER FERRI

The Passing Week in Review

NEXT week is the big date. Remember a week from today you will have received a copy of Moving Picture World's Independent Showmen's Number. We have been working hard to secure the material we believe will interest the independent producer, distributor, exchangeman, directors, actors and in fact, everybody in any way interested in the independent branch of this great business. Get behind us and help us put over the coming year. It means money to you. And it's up to you to help us make money for you. How about it? Say it with advertising in this instance. You've said a lot of nice things about us. Perhaps, we haven't deserved all the very nice things that have been said about our department, but if we have in this instance we'll ask you to say it with advertising.

DOWN in Atlantic City, N. J., last Saturday, Weiss Brothers' great production, "After Six Days," opened at the Woods Theatre. Despite the weather which discouraged theatre patronage at the summer resort, business was splendid, more than $1,800 being taken in at the box office. The picture, which was reviewed in this department several months ago, received loud praise at the hands of critics. That the public was satisfied was proven conclusively on the following day when the box office receipts hopped skyward some four hundred dollars more. Speaks well for the picture, doesn't it?

AND in this instance, too, we find ourselves handing our bouquet to an exploitation man. Here we have Bert Ennis, one of the livest showmen in the picture business. He and Louis Weiss of Weiss Brothers personally went to Atlantic City and took charge of the exploitation. They literally burned up the town with business-getting publicity. The lobby they prepared was in the opinion of Boardwalk showmen the best ever seen there. It certainly drew the business, for the statements proved that. But Atlantic City is no publicity man's heaven. On the contrary, it's the worse spot in America wherein to attempt to put anything theatrically over. And yet despite the most discouraging circumstances that surrounded the presentation, the opening went over satisfactorily to all concerned and financially exceeded every expectation.

BERT ENNIS made them sit up and take notice there. This writer was there for several days, carefully and quietly studying Bert's method. We saw the gentleman get up at 7 o'clock in the morning after returning only three hours previous. We have studied other publicists, but none impressed us as did Bert down in Atlantic City. He completely won the town over. The newspaper boys were seemingly hypnotized by Ennis for not a single day passed without he getting a front page splash or three-column photograph. He was prevented, by law, from pulling stunts on the Boardwalk, but he put it over on the authorities by negotiating a number of splendid tieups with Boardwalk stores.

THAT personal appearances mean a lot to a picture is our firm conviction. Gene Burnell, star of "Determination," this past week appeared at Baker's Theatre in Dover, N. J., a short distance from Lage Hopatcong, N. J., where the New Jersey exhibitors are holding their annual convention. Baker's Theatre caters to some 10,000 folk and yet Miss Burnell's appearances attracted 12,000 paid admissions. Miss Burnell makes a splendid appearance and possesses a superlatively magnetic personality which helps considerably. Nevertheless, she and others have convinced us that personal appearances whenever possible make for better business.

BEN WILSON, one of the foremost independent producers in this country came to New York primarily to attend the opening of his super feature, "The Innocent Cheat," an Arrow attraction, which had its world premier showing at B. S. Moss' Broadway Theatre on Monday, June 18. Ben was more than satisfied with what he saw. In the first place, "The Innocent Cheat" is a real picture in every sense of the word. Secondly, it offers exploitation possibilities galore and this fact was not lost sight of by J. Charles Davis, 2nd, of Arrow, who made Broadway sit up and take notice. Mr. Davis is the same gentleman who successfully and sensationally exploited Arrow's other big picture, "Ten Nights In a Barroom."

ELSEWHERE in this department is given a complete account of the splendid exploitation that was accorded the picture prior to its premier. J. Charles convinced fastidious and so-called hard-boiled showmen that the older and commoner the stunts the harder Broadway falls. Take, for instance, that stunt of parading a baby carriage up and down Broadway and leading the following mob to the theatre. Broadway fell for this stunt hard—and was made to like it much to the pleasure of Ben Wilson, B. S. Moss, Dr. Shallenberger and the others who cashed in financially on these stunts. But the prize stunt of the campaign was that involving a New York daily newspaper.

THE stunt of getting a local newspaper to sell the publicist a quantity of papers with the condition that the latter be allowed to print on the front page in color ink, announcement of the coming attraction is a sure-fire bet in the small town. This writer some five years ago worked it on The Fall River, Mass., *Herald*, in conjunction with the advent of a burlesque show. Later, we successfully put it over on the Brooklyn *Times* in conjunction with the showing of an Irish road-picture, "Ireland a Nation," but never did we think that a New York daily would fall. But J. Charles sold the idea to one of these Missourian Manhattan sheets and got it across like a million dollars. And that's another feather in Davis' cap.

EXPLOITATION is synonymous with business. Exploitation stimulates business. But the man or men back of these exploitation stunts must know their business. We have seen scores of chaps sit down and plan stunts, but because they lacked showmanship or refused to adhere to strictly common-sense tactics we have seen these same seemingly promising and good stunts prove a detriment to the attraction advertised. It does not matter whether a stunt is original, old or small-time; if it brings patrons to the theatres—it's successful. And Broadway will fall harder for the so-called small-town novelty gag than another part of the country. J. Charles Davis proved it again this week.

SPEAKING of J. Charles, Arrow and "The Innocent Cheat" reminds us of a few things that Ben Wilson told us this week during a brief conversation we had with him. Ben seeks original stories—he wants as many as he can get of them. Wilson ies of the firm opinion that original story writers should be encouraged and he is doing his bit. Come on you original story writers.

In the Independent Field

Bobby North-Larry Weber Complete Deal for Distribution of Nigh Productions

Bobby North of Apollo Pictures Corporation this week officially confirmed the exclusive announcement made editorially in Moving Picture World that William Nigh had attached his signature to a contract whereby Messrs. North and Larry Weber would handle the distribution of a series of independent productions that he will make within the next season. These productions, Mr. North further stated, will be distributed on a State rights basis.

The event has become the talk of the independent trade. It is taken as a guarantee that independent distributors and showmen will have four sure-fire sensations at hand next season to bring record business to their doors.

Ever since Nigh completed his former contract, the successful director has been the target of almost every big State-right organization in the market. Nigh laid low and held out for a distributing channel that would assure him the most efficient support and co-operation, and that would give him unlimited exploitation channels behind every one of his releases. Weber and North's proposition filled the bill and Nigh accepted.

The deal establishes Weber and North among the leaders in the State-right field. Nigh's performance in the directing field ranks as a phenomenon in picture history. He took the industry by storm last year when he turned out "Why Girls Leave Home." The picture was created by him and molded from nothing into the biggest dramatic clean-up of its day. Its success is still the talk of picture-dom, and has brought many imitators at Nigh's heels. The brilliant director then followed with an ace that stands unequalled in the annals of independent history. He brought forth "School Days," a Wesley Barry feature with nothing but a kid song as its basis and made it the biggest box-office success of its kind. Nigh thereby showed a genius for box-office value, and an intuition for popular taste that was proven true from the moment the picture made its appearance. His last handiwork, "Your Best Friend," is another revelation in direction and manipulation when the time and material with which he had to work are considered.

The director of the leading sensations in the independent market is known as a human dynamo. He knows no rest nor relief from the beginning to the end of a film. No detail escapes him and no flaw passes him by. Scenario, titling, continuity, setting and the endless details from the start to the finish of one of his masterpieces, come under his personal scrutiny. This is the secret of his reputation. It was won because he did more than direct. Nigh took a hand in the authorship of his stories as well. He stands as a unique example of the all-around expert that is assurance of a 100 per cent. finished product.

Weber and North will extend unlimited facilities for the success of Nigh's future output. Nigh will have a free hand. Every possible support will be extended to him and no expense will be spared. Nigh's own belief is that his coming productions will out-class everything he has ever done. He has at his disposal sufficient stories and stars to warrant the confidence in the absolute superiority of his new output. The quartette of coming features will be made in the East. Announcement of the initial release will be made in short order.

Both parties are happy with the new association. It dates back to their first meeting on a business basis when Nigh signed up for the direction of "Why Girls Leave Home." Weber and North figured in the deal. The state-right firm was also interested in the making of "Your Best Friend," Nigh's last work. The director's insight in the efficient business methods and aggressive showmanship of Weber and North is given as one of the reasons for the affiliation.

Edward Le Saint Is Here with New C. B. C. Feature

Edward Le Saint, who directed the production of "More To Be Pitied Than Scorned," and Harry Cohn of the C. B. C. Film Sales Corporation, arrived in New York from California this week on the Century, bringing with them the print of this first of the company's new series of melodramas.

Mr. Le Saint had not at first intended making the cross-continent trip, changed his mind at the last moment upon receipt of word of a special showing that is being arranged for Charles E. Blaney, on whose great Broadway success the film version of "More To Be Pitied Than Scorned" is founded.

Meanwhile, the plans for the big special trade showing are rapidly maturing, and C. B. C. reports the receipt of more and more inquiries every day and requests for showings at the earliest possible opportunity. It is probable from the looks of things now that a special showing will have to be held for exhibitors and another one for other branches of the industry—important territorial buyers, program organization heads, and others who have expressed deep interest in the feature because of the story itself and the great strength of the cast including Rosemary Theby, Alice Lake, J. Frank Glendon, Philo McCollough, Gordon Griffith, and Baby Josephine Adair.

A reason for Mr. Cohn's and Mr. Le Saint's trip East is also the necessity for going over plans on the other features on the series which C. B. C. has announced.

"More To Be Pitied Than Scorned" is the first of the series—to be followed by "Only a Shop Girl," another of the Charles E. Blaney successes, which is to be produced with an all-star cast of equal strength to that in "More To Be Pitied Than Scorned."

Newsy Gossip of the Trade

Fred C. Quimby, who cleaned up a fortune on the Jack Dempsey-Georges Carpentier fight pictures which he sold on the States Rights plan, left on Saturday on board the S. S. Majestic for England. Fred has a number of deals pending on the other side.

Jack Warner, who brought the negative of "From Rags to Riches", which Harry Rapf produced in Los Angeles, left late this week for the Coast again.

Ben Wilson, the independent producer whose productions are released through Arrow Film Corporation, arrived in New York this week to attend the metropolitan premier of "The Innocent Cheat" at B. S. Moss' Broadway theatre.

Louis Auerhach, of Export & Import Film Company, who has heen on the Coast for the past month, returned to New York hrimful of optimism concerning the future.

Independent exchangemen of New York and Philadelphia were prominent at the annual exhibitor convention of the Motion Picture Owners of New Jersey at Lake Hopatcong, N. J., this week.

Boh Lucas of Chicago is rapidly recovering from the operation he underwent several weeks ago for appendicitus.

Truly B. Wildman of Kansas City expects to hreak all records with "I Am the Law'" which he owns for his territory.

Charles Davis, 2nd, Arrow's live exploitation man, helped in a hig way to put over Ben Wilson's "Innocent Cheat" at the Broadway in New York.

Louis Weiss, Adoiph Weiss and Bert Ennis of Weiss Brothers' Artclass Pictures Corporation, spent the week in Atlantic City, exploiting and successfully put over "Six Days" at the Woods Theatre there.

S. J. Hankin, formerly president and General Manager of Fine Arts Pictures Corporation of St. Louis, has temporarily severed his connection with the industry, for he has sold out his interest in that exchange.

Dr. W. E. Shallenherger, President of Arrow Film Corporation, is one picture man who welcomes the hot summer, for, listen, Doc has discovered a great spot up New York State where he chases fish—and the hard part of it is that unlike real fishermen Doc hasn't spilled a fish yarn on us yet.

Bill Underwood, who operates the Specialty Films Company exchange in Dallas, Tex., was a recent visitor to the Big Town and was hrimful of optimism.

Sam Grand of Boston reports added activity in that section and looks forward to a hoom during the coming season. Go to it, Sam.

Get set for new series of—
PERCY AND FERDIE HALLROOM COMEDIES
They don't make 'em any better

Sanford Sell Tweedy Comedies

Sanford Productions report that they have closed sales on their entire series of twelve two-reel Tweedy Comedies and their eight five-reel semi-Western production, featuring Pete Morrison, to the Peerless Film Service, of San Francisco, California, for California, Arizona, Nevada and the Hawaiian Islands.

They have also sold the rights on their series of Pete Morrison productions for the entire South to the Southern States Film Company, of Atlanta, Dallas, New Orleans and Oklahoma City.

"Jungle Goddess" Sale

Export & Import Film Company have announced the sale of "The Jungle Goddess" serial for Argentine, Uruguay, Paraguay, Bolivia, Peru and Chile.

In the Independent Field

"After Six Days" Gets Wonderful Send-off at World Premiere in Atlantic City

The first showing anywhere in the world occurred on Saturday, June 17th, of "After Six Days," the much discussed feature version of the Old Testament, sponsored by Weiss Brothers' Artclass Pictures Corporation. The picture was opened for an indefinite engagement at Wood's Theatre on the Boardwalk. Up to the present writing all box office records have been shattered by the Weiss production in the summer resort theatre. The film did $1,800 on the opening day and has been showing big box office receipts each day during the week. Louis Weiss and Bert Ennis attended the premiere and took charge of a big exploitation campaign.

The entire city was covered with lithographs and window cards, the various organizations were circularized through means of a special letter and the clergy and leading figures in public life were invited to the opening, in addition to several celebrities at present visiting Atlantic City. A special display of twenty-five paintings were made in the lobby and considerable interest was aroused through the exhibition of a piece of Turkish manna, which, according to the news reports, is at present falling in Bagdad.

The advertising for "After Six Days" in the newspapers dominated the amusement section in each instance, together with special stories carried on the front page. Particular attention was given to the music and presentation of the picture, Francis Mangan having been brought down from New York to stage a prologue with elaborate lighting effects. Mangan used three special curtains, together with a tableau enacted by three persons. It is expected the Old Testament film will stay at Wood's theatre for the next four weeks, after which arrangements will be made to bring it into New York for a metropolitan presentation at one of the leading Broadway houses.

Madge Kennedy and Company at Work in New Jersey

Madge Kennedy and her supporting company are filming exterior scenes this week in the fastnesses of New Jersey. The previous exterior scenes of the new Madge Kennedy production were taken at Oyster Bay, and since that time the Kenma Corporation, which is starring Miss Kennedy, has been using two New York studios for interior shots—the Tilford studio on West 44th street, and the Biograph studio on East 175th street. Henry Kolker is directing the first Madge Kennedy production, which is an adaptation of the John Golden stage success, "Dear Me."

In writing the scenario, Rufus Steele has made many changes in the story, deepening the dramatic tones of it and laying less emphasis on the comedy end. As a picture play the title, "Dear Me," would not be a fitting one, and the Kenma Corporation announced last week that this title would be changed before the production was released. It is believed the new title will be decided upon and announced next week.

The Madge Kennedy production now being filmed will be ready for release in the early fall. By that time the second production—"Dorothy Vernon of Haddon Hall"—will also be ready. Every arrangement for costumes, special sets and important members of the cast for this production has already been made, so that the actual filming may be commenced just as soon as the current production is completed.

Sam Zierler Acquires Backer's Productions for New York

Sam Zierler of the Commonwealth Film Corporation of 729 Seventh avenue, one of the most prominent men in the State right end of the film industry and who operates the largest independent exchange, has purchased from Franklyn E. Backer of East Coast Productions the rights of "Big Stakes" for the State of New York and Northern New Jersey.

"Big Stakes" is a Western five-reel feature in which J. B. Warner is starred, and while it is a well known fact that Western pictures are as a rule difficult to sell in New York territory, "Big Stakes" has appealed to all who have seen it as of such an unusual quality and type that the rule did not hold good in this case. Immediately after seeing the picture screened, Mr. Zierler signed the contract with Mr. Backer.

"The splendid work of the star and supporting cast, the sustaining interest of the story, the excellence of titles and photography and the general bigness of the production is such that I can safely predict a big success for your series."

Nathan Burkan too Slow for Eddie Polo; News of the Courts

Nathan Burkan, the well-known theatrical lawyer of 1451 Broadway, on Saturday last (June 17) attempted with the aid of Deputy Sheriff Hortenstein of Sheriff Percy Nagle's staff, to serve an attachment against the property of Eddie Polo well known motion picture "star" as he was about to depart for Europe on the S.S. Majestic, but as not even a dress suit case could be found of Polo's to attach, the Deputy Sheriff was obliged to return to the Sheriff's office, and report the attachment unsatisfied. Polo, however, was willing to tender the Sheriff $250 in cash, and notes for the balance of a judgment obtained against by Burkan for $1,254 for services rendered the actor in some legal proceeding, but Polo was advised by William Reiss of Reiss and Reiss, of 220 Broadway, one of his attorneys, not to make this compromise, and the actor took the lawyers advice.

The writ of attachment was obtained from Supreme Court Justic Donnelly of the New York Supreme Court, on the ground that Polo was about to go to Europe, and thus leave the jurisdiction of the court. Burkan will now have to await the actor's return to enforce his writ.

Justice Finch of the New York Supreme Court, has granted the petition of the Maritime Motion Picture Company of Canada, that the suit brought against it by John W. Noble, be set down for an early trial.

The action is the outcome of an alleged breach of contract on the part of the Canadian concern over the production of the motion picture, "The Clansman of the North," in which Noble seeks damages and an accounting. Wallace MacDonald, managing director of the Maritime concern, who lives at Sydney, Nova Scotia, who came here and put up at the Claridge Hotel to try and get an early date for the trial, in an affidavit to Justice Finch, says the finish and production of the picture had been held up because of the suit, and that to continue this situation would entail on his company great hardship, and loss of money, from possible deterioration in value of the picture, for which a Receiver has been appointed by the court.

Surrogate Justice Cohalan in New York has handed down a verdict that Klaw & Erlanger cannot recover a judgment for $7,972, against the late Nat C. Goodwin for loans out of the judgments he got against Mirror Films, Inc., for $15,374 for alleged breach of contract. The reason was that he bad assigned the judgment before his death to his father.

A default judgment for $1,684 was filed in the New York City Court last week against Cinemaplays, Inc., on a note to N. T. Kontos.

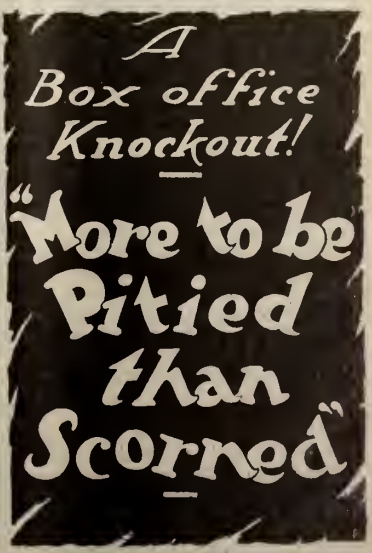
Radin Pictures Corporation won the suit filed against it in the New York City Court by Garnette Sahin, who sought to recover $1,00 for alleged sale of the picture, "Way Down East". The contention of the defendant was that there was no binding contract.

A default judgment has been filed in New York City Court by Paul Scardon, director, for $1,153 against the Crest Pictures Corporation, of which Carle Carleton was reported to be the charge of alleged breach of a contract head. The judment was made on a by which Scardon claimed he made "Children Not Wanted", starring Edith Day. He sued for back salary.

The allegation is embodied in a suit filed in the Supreme Court, New York, by Daisy Danziger against Triangle owned the film, "The Corsican Brothers" Film Corporation that J. W. Price and assigned to her. She charges that in 1920 the defendant distributed the picture without her knowledge and collected $12,500, which she is seeking.

Special Agent

G. H. Christoffer, special representative for Arrow, out of the Seattle office, has been covering eastern Washington. He has booked many big productions.



In the Independent Field

Producers Security Planning for Most Busy Season; Lines Up Big Features

Since the Producers Security Corporation announced the distribution of Dorothy Gish's new vehicle, "The Country Flapper," to the independent market, it reports an avalanche of requests for the production from State righters in every section of the country and many foreign bids have already been made.

The little star portraying the most popular type of girl in our time is said to have done the best work of her brilliant career. With powerful features of this caliber going to the independent market this field will be strengthened materially.

Following closely "The Country Flapper" release announcement, the Producers Security Corporation announce the acquisition of a new feature, "In the Night," a screen adaptation of the famous stage success, "The Intruder."

"In the Night" is a mystery story, and is said to be one of the most thrilling subjects ever filmed.

The campaign is being prepared and the release date will be forthcoming soon.

Congressman in New Feature

Milford W. Howard, former Alabama Congressman and noted author and lecturer, is making his debut in pictures in the Cosmopolitan Film Company's seven-reel production, "The Bishop of the Ozarks." Congressman Howard is the author of the story. He is also playing the title role, a characterization for which he is eminently fitted, being six feet and four inches in height and having a magnetic personality and that simplicity of manner and depth of soul characteristic of the immortal Abraham Lincoln. The production is being filmed under the direction of Finis Fox.

"Cap'n Kidd", Eddie Polo Serial, Has Been Completed

"Cap'n Kidd," the serial starring Eddie Polo is finished.

Actual production work on this chapter-play, which is Polo's first independent serial, was completed and the Star Serial Corporation, which holds world distribution rights on it, announces that the final chapters are now in process of last editing and titling.

Immediately following the completion of production on the fifteenth chapter Polo sailed for Europe for a rest.

This marks an important epoch in the history of the Independents, for, when Polo first announced his intention of making an Independent serial great surprise and strong interest in the outcome was expressed.

When Mr. Polo first decided to head his own producing unit for the making of "Cap'n Kidd," he stated that he believed that in so doing he would enjoy the liberty and personal freedom so essential to the making of a really big serial and that no expense would be spared to make "Cap'n Kidd" a serial that would justify the confidence expressed in him by exhibitors who had booked his pictures in the past.

The making of "Cap'n Kidd" was one of the biggest Independent projects ever attempted. While final accounts have not yet been checked up, the cost is estimated somewhere around $350,000 for production. About 400,000 feet of negative was shot, and out of this, after the most careful editing, the best scenes possible to be shot were selected to make up the fifteen chapters, that comprise the serial.

Under the supervision of Burton King, who directed "Cap'n Kidd," many wonderfully elaborate sets were specially constructed and unusual effects achieved.

Paul Scardon Gets Verdict

Paul Scardon, motion picture director, has been granted a judgment of $1,153.33 against Carl Carlton, general manager of Crest Pictures Corporation.

Mr. Scardon made a picture for this concern in New York City during 1919. The picture was "Children Not Wanted," and Edith Day, the original star of the musical comedy, "Irene," was featured. Mr. Scardon's action was for back salary as director of the production. Mr. Carlton alleged that the concern of which he was general manager had no assets, but offered to settle for $250, which offer Mr. Scardon refused. Action was started subsequently, and the judgment of $1,153.33 covers the back salary due with interest to date.

Among other productions directed for the screen by Mr. Scardon were "Milestones," "The Gamblers," "Arsene Lupin," "Partners of the Night" and "The Broken Gate."

A current release which he directed is "When the Devil Drives," in which Leah Baird is starred.

Jans Signs for Lichtman's New Features

Herman F. Jans, president of Jans Film Service, announced that he has secured for Northern Jersey, including Trenton, a franchise to distribute the Al Lichtman Corporation "Preferred" Productions.

Mr. Jans has given a great deal of careful thought to the problem of securing the right kind of money getting special pictures for release at proper intervals through his territory, and has finally come to the conclusion that the Al Lichtman Corporation "Preferred" offered the best concrete evidence of a dependable product as to stories, stars and directors which would satisfy the exhibitor from every angle.

Jans Film Service will inaugurate the release of Al Lichtman "Preferred" Productions with "Rich Men's Wives"—a truly all-star picture, directed by Gasnier early in September, and will follow with others at regular intervals to be announced later.

Bookings on "Your Best Friend" in the South Set New Mark

Bookings on the latest Warner Brothers attraction, "Your Best Friend," a Harry Rapf production starring Vera Gordon, being received at the Warner offices are said to reveal in no small measure the increasing popularity of the star and the merits of the feature.

From the Creole Enterprises, New Orleans, comes the report that the Saenger Enterprises have booked the attraction throughout their entire circuit. This is said to be the biggest single booking thus far secured in the southern territory. The Creole concern controls the rights for Mississippi and Louisiana.

Reports from other State right buyers throughout the country are declared to indicate the success that is attending its exhibition. In New England the picture was shown for an extended run at the Providence Opera House, Providence, and for a week at the Tremont Temple, Boston.

"Your Best Friend" deals with the trials and tribulations of a mother who endeavors to counteract the spendthrift and snobbish attitude of her daughter-in-law. Supporting Miss Gordon are Belle Bennett, Harry Benham, Dore Davidson, Marie Mason and Stanley Price. The story was written and directed by Will Nigh.

Finishes Cutting and Editing Film

Daniel Carson Goodman, producer of "What's Wrong with the Women," which will be Equity's big special on the State Right market, has just completed the cutting and editing of this picture, the filming of which was finished at the Biograph studios two weeks ago. Dr. Goodman will turn the picture over to Equity in six reels.

Addition to Cast

Important additions have been made to the cast of "To Have and To Hold," the George Fitzmaurice production for Paramount now under way at the Lasky studio. Among them are Raymond Hatton, Adolphe Menjou, Arthur Rankin, Walter Long, Fred Huntley, Anne Cornwall and Claire Du Brey.

Gloria at Work

It did not take Gloria Swanson long, after her return to the Coast from her vacation trip to Europe, to begin work again. The Paramount star has already begun making "The Impossible Mrs. Bellew," under direction of Sam Wood.

Next Week's Issue Is INDEPENDENT SHOWMEN'S NUMBER

Arrow Closes Big Deal with Mid-Western Firm

Ben Friedman, president of the Friedman Film Exchange, Minneapolis, Minn., was a visitor at the Arrow office last week and while there closed a deal which, according to Mr. Friedman, involves an amount in excess of fifty thousand dollars, one of the largest contracts executed in the northwest states.

By the terms of this contract Friedman secures the four Peter B. Kyne pictures and the big Arrow special, "The Innocent Cheat," for the Minnesota territory. Of the Peter B. Kyne's "A Motion to Adjourn," "Black to Yellow Jacket" and "One-Eighth Apache" have already been produced and the fourth is now being made at the coast. These are Ben Wilson Productions featuring Roy Stewart, Marjorie Daw and Kathleen Kirkham.

"The Innocent Cheat," the big Arrow special which opened at the Broadway Theatre on Monday is considered by Arrow to be one of the big pictures of the year. It is made from an original story by J. Grubb Alexander and was personally directed by Ben Wilson. It co-stars Roy Stewart and Kathleen Kirkham.

In the Independent Field

Small Town Stunts Wake Up Broadway and Score Big for "Innocent Cheat"

The much-heralded and long-awaited Arrow special, "The Innocent Cheat" was given its premier presentation at B. S. Moss' Broadway Theatre, Broadway and 41st Street, New York City, on Monday, June 19, and met with enthusiastic reception from press and public.

Long before time for the box office to open crowds stood in line waiting to see this production which had received the benefit of considerable publicity created and put into effect by the Publicity Department of the Arrow Film Corporation.

Working on the theory that New York was just as susceptible to "hokum" as any other section of the country Arrow's Exploitation Department put over a campaign which was no different from that employed in thousands of smaller cities throughout the country time and time again, but which was very different from the usual method of advertising a production in a Broadway theatre. That this reasoning was sound was proven by the tremendous interest aroused and the capacity business done by the picture. The campaign consisted of an extensive use of a novelty mailing card supplied by Arrow for this production. One was a reproduction of a playing card imprinted with the name of the theatre.

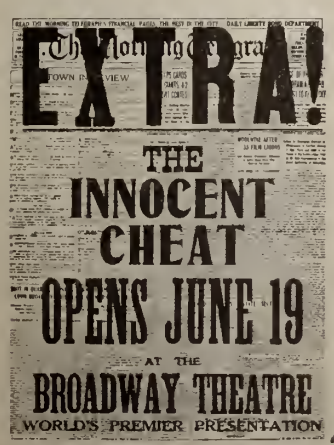
The other was the two-women-in-one novelty folder and both of these attracted a great deal of attention. They were sent out to the house's regular mailing list, and in addition men were sent through the metropolitan district distributing them in offices, stores, hotels and dwelling houses. Arrangements were made with the Atlantic and Pacific tea stores to send one out in each package. Next a baby carriage was secured, on the cover of which was painted a huge question mark. On both sides and the front of this carriage was lettered the name of the attraction and the theatre, and a heavily-veiled, well-dressed woman was engaged to wheel the baby carriage from the theatre up one side of Broadway and down the other, through 42d street and up and down Fifth avenue.

It sounds simple and nothing original about it—which is perfectly true—but when you take into consideration the fact that even the old-timers cannot remember having seen a baby carriage on Broadway in many, many years one can imagine the effect that this produced. So much attention did the young lady and her "Innocent Cheat" baby carriage on Broadway attract that it was necessary for the police to clear a passage for her and she frequently blocked traffic.

Arrangements were made with the New York *Morning Telegraph* whereby several thousand copies of this paper were imprinted with red ink over the entire face of the paper, the imprint consisting of a huge "EXTRA" across the top and the announcement that "The Innocent Cheat" opened at the Broadway that day. Ex-service men were employed to invade the theatrical district as the crowds were leaving the various theatres, particular care being taken that a man was placed in front of every theatre. They cried their wares the same as any newsboy and the shouts of "EXTRA" backed up by the flash of red imprinting was enough to make people rush for the papers, which were distributed free of charge. This was not an old paper, but an issue of the current day and therefore had a real news value, and the remarkable thing was that the public kept the papers and did not throw them away.

In addition to the above Manager McDonald had prepared a most artistic front for the theatre, used a number of oil paintings in his lobby display and had out in front of the theatre previous to the showing and during the showing a trailer shown on an automatic projection machine which ran continuously day and night. This attracted a crowd in front of the theatre at all times, and in addition Manager McDonald ran a trailer in the theatre a week in advance of the showing.

Results: A spell of hot weather backed up with a lot of rain failed to keep the public away and excellent business for the theatre and an I-told-you-so smile on the face of Dr. W. E. Shallenberger, who has believed "The Innocent Cheat" to be one of the big pictures of the year. The general satisfaction this picture gave, judged by box office receipts and newspaper comments, have proven him again to be right.



AN ARROW STUNT

Bob Frazer and Charles Lane Sign for Betty Blythe Films

B. B. Productions, Inc., announced this week that Robert Frazer and Charles Lane have been engaged to play the two leading male roles in "How Women Love," the first special starring vehicle for Betty Blythe to be released on the open market and now being produced at the Whitman Bennett studio in Yonkers.

Mr. Frazer and Mr. Lane recently played the two leading roles with Mae Murray in her immensely successful production, "Fascination," and Miss Blythe feels particularly fortunate in having the co-operation of these two excellent artists.

The actual "shooting" of "How Women Love" began on June 12. The production, in finished form, will be ready for showing and distribution on August 1. Preparations for the second production, to be made in September, are already actively under way.

It is understood that he has opened negotiations for the world rights of several independent productions. He has made no statement regarding his conference with Col. Wm. N. Selig.

Auerbach Returns

Louis Auerbach, vice president of the Export & Import Film Company, Inc., returned to New York Monday from a three weeks' visit at the coast, where he made arrangements for the fall producing campaign of his company.

Rasmussen Is Here with Film

Export & Import Film Company, Inc., have received a print of exclusive motion pictures of the Rasmussen Expedition to Greenland. The subject is now in five reel form and is said to contain many beautiful arctic scenes; an exciting polar bear chase; a walrus hunt and some sensational seal shots.

The life of Greenland Eskimos is shown in all its picturesque barbarity. J. G. Wainwright brought the pictures over from London. They should be of especial appeal to summer audiences. The Export & Import have not stated how they would be distributed, or in what form.

Harry Rapf and Jack Warner Bring Back Cheerful News

Harry Rapf and Jack Warner arrived last week at the Eastern offices of the Warner Brothers' organization with the print of the next Wesley Barry feature, "Rags to Riches," which was directed by Wallace Worsley. The feature, a Rapf production, will be released in the fall.

The sudden departure of Mr. Rapf from the coast to the East is said to have been necessary in connection with several other stories scheduled to be produced by Rapf for the coming season. Mr. Rapf reiterated the report that the coast studios are humming with activity.

This is Mr. Warner's first trip East in two years. He has confined himself mainly with the production of the Monty Banks two-reel comedies. He believes that future comedies must be devoid of vulgarity and horseplay.

"Good, clean comedies," said Mr. Warner, "serve to add spice to an exhibitors program. The day of slap-dash-hokum comedies is gone. The trend of the times indicates that future short subjects must be made with good taste and discernment in screen values. By that I mean—wholesome, worth while entertaining comedies devoid of suggestiveness. There is a constant demand for good comedies, and the popularity of some of the comedy stars proves this fact."

Independent Incorporations

Albany, N. Y.—Ethical Service Co., Brooklyn. Capital $10,000. Incorporators G. J. Tapper, 280 Broadway.

Albany, N. Y.—Silverton Amusement Corp., New York. Capital 200 shares common stock, no par value; active capital $18,000. Incorporators A. Silver, A. R. Bloomgarten and M. A. Hern. Attorney H. M. Flateau, 51 Chambers St.

Dover, Del.—Rembrandt Pictures Corp. Capital, $2,000,000. Attorney, Corporation Trust Co. of America.

Dover, Del.—Astoria Photoplay and Amusement Corp., New York. Capital, $250,000. Attorney, U. S. Corporation Co.

Dover, Del.—Atlantic City Pictures Corp., Wilmington. Capital $500,000. Attorney, Corporation Service Co.

Sacramento, Cal.—Sacramento Pictures Corp. Capital $500,000. Incorporators J. G. Hunter of Sacramento, W. H. Jobelman of Los Angeles and Forrest White of Oakland, each of whom hold one share.

Chicago and the Middle West

By MARGUERITE KEMP

Roy C. McMullen, manager of the Roosevelt Theatre for Ascher Brothers until they leased that house recently to Balaban & Katz, left Chicago last week on a trip to the West Coast. Upon his return, Mr. McMullen will be resident manager of Ascher's Palace Theatre in Peoria.

* * *

A meeting of the Chicago Motion Picture Theatre Owners was held Friday.

* * *

Ludwig Siegel has been ill during the past week. He is president of the Chicago Motion Picture Theatre Owners.

* * *

Harry Ascher, of Ascher Brothers, has assumed direct personal management of the West Englewood Theatre at Sixty-third street and Marshfield avenue, the largest house in the Ascher Circuit. Dave Rice, former manager, has been transferred to the Rosewood, a North side house.

* * *

H. O. Martin, manager of the Pathe exchange, returned Friday from a trip to New York.

* * *

McVickers Theatre, which has been scheduled to open September 1, as a vaudeville and picture house, will show only motion pictures, according to the latest rumors. The theatre is now under construction, the old building having been razed May 1. The announcement follows close on the heels of the leasing of the Roosevelt by Balaban & Katz.

* * *

L. M. Rubens, president of the Illinois Motion Picture Theatre Owners, has sent a message from Paris that he will be home about July 1.

* * *

Silver plated souvenir spoons of the different states are being distributed by Ascher Brothers to the feminine patrons of their seventeen Chicago theatres. The plan was started on Decoration Day. Two admissions are required for each spoon given away. Men and children are excluded from participation.

Two nights each week are designated "coupon nights" and one night as "gift night." Every woman attending an Ascher theatre on coupon night receives a spoon coupon. If she presents her coupon, together with one adult admission, on the "gift night" indicated on the face of the coupon, she receives her souvenir spoon. This plan enables Ascher Brothers to select suitable nights on which to concentrate the pulling power of the spoon plan. Monday and Tuesday nights have been chosen as coupon nights, and Friday night has been gift night since the plan went into effect.

* * *

After extensive advertising that Barbee's Theatre would present ve acts of popular vaudeville at each performance, the management suddenly announced that the vaudeville project had been indefinitely postponed.

* * *

A new cooling system has been installed in the Argore Theatre, on the North side. It was designed and arranged by George Braddock, manager, who says he is going to convince his hitherto good patrons that his theatre is as cool as the beaches. The North side houses, especially, find Lake Michigan stiff competition during the summer months.

* * *

The Wicker Park Theatre was purchased last week from Managers Applebaum and Powell by the Gumbiner Enterprises. The theatre will be closed for the summer and reopened about September 1.

* * *

L. J. Ludwig has been installed as controller of the Ascher corporation. He is a Chicagoan and was formerly connected with the office of Arthur Anderson & Company, public accountants.

* * *

Richard Robertson was last week appointed head of the advertising and exploitation department of the Ascher corporation. Hill Bernstein, former head of that department, resigned to be personal representative for Eugene De Rubini, who is billed as "The Man with the Sixth Sense" in his telepathic acts.

A pretty young woman who disappeared from the Fullerton-Southport State Bank, Chicago, at the same time that $1,570 vanished, confessed to Judge Harry M. Fisher yesterday that she had taken $950 of the money to get to Hollywood and while there had cashed $300 worth of checks on the same bank, signing the name of prominent screen folk.

In commenting on the case, the judge said:

"This is how Hollywood gets its bad name. It is all over foolish women who troop there and groom themselves in fine feathers obtained by any means."

Great Crowd Watches Goldwyn "Shoot" Film in Trafalgar Square

For the first time in the history of London, a permit has been granted to a motion picture company to shoot scenes in the famous Trafalgar Square and Londoners were astounded at the enterprise of American producers in obtaining official sanction for that purpose.

The picture being taken was Sir Hall Caine's famous story, "The Christian," and the permit was obtained by Goldwyn Pictures Corporation, which is filming the novel and which sent Director Maurice Tourneur to England to film the exteriors in London and on the Isle of Man.

The London correspondent of the New York *Sun*, cabling to his newspaper under date of June 16, described the taking of the big mob scene as follows:

"Londoners returning home early this morning enjoyed a demonstration of American film making that left them astounded at American enterprise and made them wonder how permission had been got to stage such a spectacle. Because the 'mob scene' was given in historic, revered Trafalgar Square.

"From 1 o'clock until dawn Nelson's column was lit up by a fantastic bluish light which made falling rain look like snow and throw garish shadows over the mob of 2,000. The scene was being made for the film version of one of Hall Caine's novels, 'The Christian.' The hero, a clergyman, is being mobbed.

"Twenty arc lights flooded Trafalgar Square with glare and ten cameras clicked thousands of feet of film. Scotland Yard lent real policemen for the occasion and they mixed with the stage police. Bullies with caps over their eyes and with broken noses and brutal faces accompanied East End women arrayed in cheap finery, while directors shouted from megaphones their instructions to the mob to beat up the hero.

"Onlookers realized by looking at this make-believe spectacle what it would mean if a real mob from East London ever gained control of the city during a revolution. The players did not spare themselves in the fight for the plinth. The director-in-chief said later, that he never could have got a crowd in America to work like that, and London says that only Americans would have the audacity to convert sedate Trafalgar into such a wild riot.

"Permission was obtained from the Government, not only to film Trafalgar Square, but also Whitehall, Big Ben in Westminster Abbey and the Houses of Parliament."

Explicit Orders for Directors to Get Stories Moving Rapidly

Paramount says the day is past at least so far as it is concerned, when an author and director feel it necessary to waste a reel or two at the start of a picture "establishing" such vague things as atmosphere and character environment.

The instructions at the Lasky studio are much like those given the writer of popular fiction: "Get your story going, and keep it going!"

Take, for example, three pictures that are just getting under way this week.

Irvin Willat is making "On the High Seas" with Dorothy Dalton, Jack Holt and Mitchell Lewis; "The Young Rajah," starring Rodolph Valentino, which is being directed by Philip Rosen, and "The Ghost Breaker," starring Wallace Reid, directed by Al Green.

Each gets away to a fast start, it is said, and theres no let-up in the interest, the suspense, and the excitement, until the final fade-out.

Big Flood Scene One of the Many Thrills in New Fox Film

The supreme climax in the screen drama "The Town That Forgot God," the Fox special for release during the season of 1922-23, is the flood scene in which an entire village is swept away by a great onrushing torrent. This scene was staged in New Jersey and it was necessary to erect thirty small homes and other frame buildings arranged to give the appearance of a village street. This entire "set" was surrounded by a wall of concrete about three feet high—this, of course, being beyond the camera zone and invisible to the spectator.

Several of the houses were completely furnished, and the finished picture, showing the wrecking of the homes, shows also the washing away of the furnishings.

Independents Watch for the Next Issue Announcing All Independent Releases

Keeping in Personal Touch

By FRITZ TIDDEN

THE Movie Baseball Leaguers are sore, they say the weather man's not shooting square. Saturday being the only day they can meet and decide who's who in this league of theirs, why can't it be arranged to rain some other day, or all the other days, they don't care as long as it's not Saturday.

The scheduled game of Metro vs. Universal at Catholic Protectory, was postponed on account of wet grounds. Vitagraph, who was to meet Paramount at Elk's Field, Long Island City, forfeited the game by non appearance, evidently due to a misunderstanding as to the playing condition of the field, as all Universal's players took the field ready to play they claim the game on a forfeit of nine to nothing.

First National and Hodkinson started late but played eight innings before the rain arrived. The feature of the game was the brilliant playing of the First National infield. Sixteen chances being handled with only one error. Loges struck out fourteen men and allowed five passes while Craft fanned thirteen and four passes. Batteries: For First National, Loges and Kelly; for Hodkinson, Brown and Kelly, Craft and Moroscoe.

At Higgs Oval Goldwyn met Pathe in a hard fought contest which was only decided when the last man was out in the ninth inning. Slee, the Pathe left fielder, made a sensational one hand catch of a hard drive to left center with the bases full and retired the side. Batteries: For Goldwyn, Borack and Lang; for Pathe, Walker and Higgins.

Standing of the League

	Won	Lost	Pct.
First National	5	1	.833
Paramount	5	1	.833
Goldwyn	4*	2	.666
Universal	2	3	.400
Metro	2	3	.400
Hodkinson	2	4	.333
Vitagraph	2	4	.333
Pathe	1*	5	.166

*Subject to change pending ruling of League on protest by Pathe.

* * *

As we go to press the A. M. P. A. is tendering a luncheon to Sir Charles Higham at the Biltmore. A number of well-known advertising men will attend as guests and D. W. Griffith will introduced Sir Charles.

* * *

When young Walt Hill, who shortly makes a Sunday jump from the films into burlesque, is not indulging in his favorite indoor sport of checkers he is a hard reader. In this line he has evidently made a close application to Shakespeare of late and the following is the result of his labors. It concerns what the Bard of Avon had to say about movies:

"I will make my very house reel tonight."—(Coriolianus, Act. I.)

"We will draw the curtain and show you the picture."—(Twelfth Night, Act I.)

"Look here upon this picture and on this."—(Hamlet, Act III.)

"A weak and niggardly projection."—(Henry V, Act II.)

* * *

Joseph J. Unger has succeeded Ben Levine as sales manager of First National's New York Exchange.

* * *

Fred C. Quimby expects to sail for Europe in the near future.

* * *

Last Saturday the Majestic sailed in the general direction of Europe with a large delegation of film people aboard. Carl Laemmle, who is taking his usual Summer jaunt through foreign parts, is taking with him his daughter, Rosabelle; his son, Julius; Mrs. Fleckles and Harry Zehner, his secretary. Edward Laemmle heads a party comprised of Harry Myers and Tenny Wright. They are going abroad to make "Ivanhoe."

Eddie Polo was also on board, sailing for a vacation. Sherman S. Krellberg, William Oldknow and his wife were also among the passengers.

* * *

Jesse Lasky will return from Europe around the Fourth of July.

* * *

Pearl White is coming home to appear in a Pathe serial in July.

* * *

Al Lichtman has left on an extended tour of the country.

* * *

Mr. and Mrs. Marshall Neilan have returned to the coast.

* * *

Fable: Once upon a time there was a feature film that didn't start with a lengthy strip of titles announcing everybody from the director general to the errand boy at the studio. —Aesop's Film Fables.

* * *

Barney Rosenthall, of St. Louis, is in town for a few days.

* * *

Crescent Smith, manager of United Artists' Chicago Exchange, is a visitor to New York.

* * *

George E. Bradley, formerly on the staff of the Morning Telegraph, has gone to Seattle to assume the position of publicity manager for the Seattle Universal Film Exchange.

* * *

Lengthening skirts come just in time for the revival of photoplays made a few years ago.

* * *

Peter Milne, head of the seenario department of Pyramid Pictures, Inc., is the author of a book just issued by the Falk Publishing Company, entitled "Motion Picture Directing." When asked how he had the nerve to do such a thing, Pete replied that he knew just enough about directing to compile the book and not enough about it to refuse to.

Incidentally, Pete has been a very busy person of late, having prepared the continuity on the coming Pyramid production, "When the Desert Calls," as well as adapting for the screen another story, the title for which has not as yet been selected. He has also just finished titling "The Queen of the Moulin Rouge," another Pyramid picture shortly to be released.

* * *

Mrs. Al Boasberg, wife of the young gent up in the R-C publicity and exploitation department, sailed for Hamburg and points European on the Reliance July 11. Mrs. Boasberg is a painter and has gone abroad to do some work in the places the old masters got their inspiration.

* * *

William M. Vogel, the well-known film exporter, returned from Europe to New York last week on the Berengaria. He had been on the wet side of the Atlantic since the first week in April and had covered London, Paris, Brussels, Berlin and Vienna on this trip.

* * *

Harry Cohn and Edward Le Saint arrived from the coast with a print of "More to Be Pitied Than Scorned."

* * *

Jack Coogan, Sr., is expected in New York in the near future.

* * *

It is reported that E. B. Hatrick, general manager of International News, who is ill with typhoid fever in London, is slowly recovering. Some weeks ago his recovery looked doubtful.

* * *

As soon try to keep a small boy from an apple, or a stomach ache from a small boy, or a home remedy from a stomach ache, as to keep a picture man out of the pictures, George "Universal" Stevenson exemplifies this. Since February 22 he has been convalescing from an operation at the Battle Creek Sanitarium, Battle Creek, Mich., and he writes he's feeling very fit.

During his convalescence Stevenson wrote a seenario descriptive of the institution and now he's directing the picture. Within six weeks he will bring it to New York City for assembling, editing and titling. He wants to be remembered to his friends.

You can't keep a picture man out of the pictures.

* * *

Marie Prevost, one of our favorite stars, told us at luncheon the other day that she would soon have an important announcement to make concerning a contract. She hinted what it was, and we'll say it will be an important announcement.

We are not in the know, of course, but we will hazard the guess that Marie's pictures have made money for Universal and will continue to do so until the last are released, there being one more to follow "Her Night of Nights." The company that obtains Marie's services is especially fortunate in that she has one of the most promising futures among the newer stars. She has a distinctive personality of her own and at the same time has a degree in combination of that which makes Mae Murray and Constance Talmadge the entertainers they are. If she is handled correctly a company may capitalize on her.

* * *

Carroll H. Dunning, vice president of Prizma, has completed arrangements for opening a Hollywood office to take care of the increasing demands for Prizma color titles, insertions, prologues and special scenes. The office is in charge of Captain George E. Stone. Captain Stone is equipped with one of Prizma's new non-fringing cameras and outfit and for the time being, at least, he will personally supervise all Prizma color photography on the coast.

* * *

Alice Lake has arrived in New York from Los Angeles for her first visit here in six years. This is her first vacation in three years.

* * *

J. J. Thompson, Jr., New York representative for George Kleine, has been nominated for the New Jersey State Assembly on the Republican ticket. Thompson, who resides in Bloomfield, is one of the nominees from Essex county which comprises Newark, Montclair and other representative cities. His stand on problems that are of vital importance to the moving picture industry will be watched with interest.

* * *

John W. Hicks, Jr., one of the leading showmen of Australia, arrived in New York last week to confer with E. E. Shauer, director of the Famous-Lasky foreign department, regarding Paramount distributing plans for the coming year on the island continent.

* * *

Gus Inglis has returned to Los Angeles after spending more than a month in New York. While here Inglis closed with Arthur S. Kane a new contract under the terms of which Florence Vidor will produce a second series of four features for Associated Exhibitors.

* * *

J. Irving Green, director of advertising and publicity for Associated Exhibitors, this week married Millicent Hoagland, daughter of Mr. and Mrs. D. C. Hoagland, of Stamford. The wedding was quiet, being limited to relatives and a few intimate friends.

Green is a graduate of Brown University. He has been in the moving picture industry seven years, except two years when in France as an army lieutenant.

* * *

Harry Rapf and Jack Warner have brought to New York from the coast a print of "From Rags to Riches."

Ruth Roland

The thriller supreme, Ruth Roland's best-

Miss Roland has starred in many Patheserials. They have made a lot of money for the exhibitors. *You* know that.

But good as they have been, here is one that is better, *It is her very best.*

Description

Story laid in the big timber country of the Pacific, Alaska and the Argentine. Superb scenery. Thrilling from start to finish. Many new stunts. Every episode has knockout punches. Direction by Fred Jackman fine. Cast excellent; includes Bruce Gordon. The very first episode contains the most startling serial stunt ever filmed—Ruth Roland carried down a mountainside on a runaway freight car, plunging at dizzy speed.

There are millions of fans who follow every Roland serial. "The Timber Queen" will *make millions more.*

in "The Timber Queen"

Pathéserial

Produced by Ruth Roland Serials, Inc.
Supervised by Hal E. Roach

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Nelson B. Bell Solves the Problem of Getting Type Immovably Into Mortises

ABOUT the only valid excuse for the use of hand lettering in the smaller sizes in the advertising pages is the fact that the lettering will not ride up as small type sections might.

This department has repeatedly suggested that it would be a simple matter to have type sections printed and pasted in, but it remained for Nelson B. Bell, publicity manager for the Crandall houses, in Washington, to work out the scheme and put it to actual use. He offers it as his own discovery, but if he will read back he will find that we have been suggesting the same thing, done in precisely the same way, for several years back.

This advertisement is taken from a recent issue of The Post. Generally Mr. Bell had his type lines mortised in, for he has never used the offensive hand lettering to any great extent. This was an angled mortise and he was afraid that it might not lock up nicely.

First National Releases

THE BELL ADVERTISEMENT

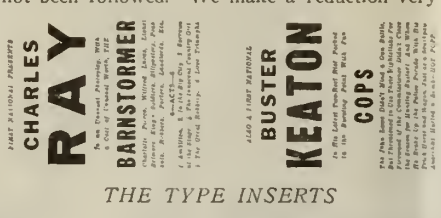
He had the artist, William C. Ewing, who is responsible for the unusually fine art work Mr. Bell gets, draw up a design the exact size of the advertisement as it was to appear. The cuts were proved on plate paper, with halftone ink and pasted into place. The Post set the two type banks, and these, too, were pasted onto the design, and the entire design was photographed as a single line cut, in which the type was an integral part of the block and not a mortise.

The smaller cut shows these type inserts as they came from the printer. In these cuts they are different in size because of the variation in the reduction scale, but these two type panels were of the exact size to paste into the proper locations as shown.

Mr. Bell writes that he was afraid that the six point might not photograph properly but that it all came through nicely.

Little Trouble

This involves very little extra trouble and gives a result so well worth while that we have wondered for years why our suggestion has not been followed. We make a reduction very much greater in most of the displays we comment upon each week in this department. We even get fair results reducing half tones to a screen which seems impossibly fine. When we first took this department over we were constantly fighting with the engraver on this question, and it was a year or more before we had him trained to do what we told him instead of arguing the question as to whether or not it could be done.



THE TYPE INSERTS

The advertisement shown here is part in line and part in halftone, but it is all one single line cut, since the proofs of the half tones were pasted on and reproduced in line, which gives precisely the same screen when reproduced in line.

Make a Reduction

And here is one more angle. Often printers have no decent display faces in six and eight point where they have good lines in twelve point and above. If you want to use a twelve point for a six point display, you have only to make your design double the intended dimensions, use the twelve point and reduce it to a six, using 24 point for a twelve point line, and so on.

Work this idea up and you can materially increase the efficiency of your advertising without an appreciable increase in the outlay of time and trouble.

Raised the Price

Ray Whitfield, of the Queen Theatre, Abilene, Texas, wanted to get a big house for "Little Lord Fauntleroy." He felt he could do this if he could find some way of getting the kids, without appearing to be giving away his tickets.

He decided upon a potato matinee, but raised the price of five potatoes for each child, the tubers to be given the Salvation Army for distribution to the poor.

To start with, each child told its mother and asked for the spuds. The newspapers published commendatory notices. The schools made the matinee the subject of platform announcements in assembly, and the Salvation Army got behind and pushed. Add the good will created to all this publicity and it looked as though Whitfield had the best of the bargain.

A copy of Picture Theatre Advertising will tell you how to end the summer slump.

HOW THE CARNIVAL MERRYMAKERS ADVERTISE FOX

This suggests the players in a Western drama, but they are masqueraders in Buenos Aires impersonating Tom Mix and other Fox stars during the carnival. That's what Vivian Moses says, but it looks more like a ballyhoo for the Cine Nuerva

Selling the Picture to the Public

A Goldwyn Release

THERE ARE TWO OLD NESTS AT THE MODJESKA THEATRE

Frank J. Miller got the double allusion, and his front at the Augusta, Ga., house shows both the old home and the bird house. It is very simple and effective and at the same time it costs little to build and can be used again

Old Nest Structure Is Simple and Cheap

Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., has the simplest "Old Nest" front to date; that it is the simplest of the big display fronts.

We think he has used this brick wall before. If it was not he, it was someone else, and it surely will figure again in his own exploitation. The lattice is characteristic of the South, and works in with the general design. A tree backs the wall, with a bird house on a post in front of it.

This avoids the necessity for a set house and gives the same effect; or perhaps an even better one, since the tree and birdhouse are real and a painted house would be just a piece of scenery, no matter what you did to it.

The gateway is off centre to let the tree in and also to give a relief from the usual conventional handling. It is just as spacious there as it would be in the centre, and it looks better.

There are a number of plays for which the wall can be used, and it is probable that before he has worn it out, the pro rata cost will be negligible, for Mr. Miller saves his stuff and uses it again and again, though it never looks the same twice.

Poster Puppets Worked by Poster Cutout Clown

Now and then a poster will suggest a new idea to the man who consistently looks for new ideas. S. S. Wallace, of the Capitol Theatre, Oklahoma City, worked out the puppet idea from the posters and got one of the best lobbies shown on Betty Compson in "The Green Temptation."

It is so simple that any house can use the idea and do good that it can be adapted to other plays through painting the handler of the puppets if the paper does not offer a cutout.

Hang Them Up

The white lines running from the cutouts in the centre of the lobby is a framework to which the cutouts are attached, apparently to prevent them from being overturned. It would have been better to have added fine wires to the ribbons to support these from overhead, as the framework is not decorative.

The ushers were dressed in green Pierrot costumes, especially made, and the lights and all of the lettered cards and other lobby material were in green.

Several of the large stores were hooed to the all-green window idea, and the only thing preventing Mr. Wallace from having his newspaper ads printed in green was the fact that the newspapers did not have a fudge.

This and some other ideas cost $75 and built business about $600, which is a decidedly good investment in exploitation.

Semon Sold Out

When he had a weak dramatic feature, Manager Doster of the Strand Theatre, Montgomery, Ala., slid on that and turned over to Larry Semon in "The Sawmill."

He built a frame for a compo board circular saw and used this as a base on which to mount heads of the comedian and the girl. Then he worked the slides hard to tell about the comedy treat, forgetting to mention the five reeler.

The result was that the people came to see Semon, liked him and did not mind that the drama was poor stuff. That was just thrown in for good measure and they were not as critical as they would have been had it been played up.

You do not actually have to play up a feature. If it's weak, play up something else.

Ancient but Honorable

One of the oldest merchant gags is the "broken" window. R. P. Whitfield, of the Queen Theatre, Abilene, Texas, used it lately for "Through a Glass Window," a title which seemed appropriate.

He got a fine window location and broke the glass with a piece of plank, sawing this off near one end and pasting the short end to the outside of the glass while the rest was matched up on the inside, letting it appear that he plank had gone through the window. Cracks made with soap completed the illusion.

Cost Very Little

This got attention for the window display of stills and cutouts on the May McAvoy picture and all it cost was the labor and a second-hand plank.

The same idea, using a baseball cut in half, was employed in a window near the Grand Central Station in New York a few weeks ago and it halted traffic for the better part of a week. Skillfully done, the deception is almost perfect.

Cut Fight Talk

Because he did not believe that women wanted to see a prize fight in a story, I. C. Holloway, of the Rialto Theatre, Columbus, Ga., not only avoided all reference to the pugilistic angle in his advertising, but he stressed the love story so strongly that many persons thought that Wally was the champion love maker.

He didn't say it was *not* a fight picture; he just didn't say that it *was*. People came and liked the story and didn't mind the fighting and there was not a single kick, though business was 20% above the average on the three day run.

Mr. Holloway carried his point to such an extreme that he even discarded the paper showing the ring or fighting costumes.

Some managers have made money playing up the fight. It's largely a question for each manager to decide for himself.

A Paramount Release

HERE IS AN UNUSUALLY INTELLIGENT HANDLING OF CUTOUTS

S. S. Wallace, of the Capitol Theatre, Oklahoma City, utilized cutout figures for a striking and original display suggested by the figure of the clown on the posters for "The Green Temptation. This is exceptionally good exploitation

Selling the Picture to the Public

Sold Two Hundred Copies of Ade Magazine Article

When the American Magazine published in its May issue George Ade's story of Hollywood, giving the real facts about the picture colony, Lem Stewart, of the Southern Enterprises exploitation department wrote all managers asking them to use every means of bringing the story to the attention of the public.

Answering Wild Eyed
Questions About the
Movie Stars at Holly
by George Ade
Read it in the MAY American Get yours now
Read it in the MAY American Get yours now

THE CRUTE DISPLAY

Practically all of the managers co-operated to some extent, and many of them did considerable work, but the best compaign appears to have been conducted by C. A. Crute, of Huntsville, Ala.

He arranged this window in a stationer's, painting the signs for him and supplying a card on which was written: "I spent two months in and around Hollywood and if it is headquarters for any form of popular wickedness, I could not dig up the slightest indication of the fact. George Ade." A number of copies of the magazine, one of them opened at the article in question, completed the display.

The simple exploitation increased the local sales of the magazine by more than 200 copies of this issue, and gave that much more distribution to the same and well-considered article.

That is real constructive work.

Buried Letters Good

Getting one more kink out of the classified ads, H. C. Farley, of the Empire Theatre, Montgomery, Ala., hid the ten letters spelling the name of his star—which happened to be Alma Rubens, in as many different want ads. The letters were liable to occur at any point in a want ad and were marked by parenthesis marks.

Decision was made on neatness and accuracy and replies had to be in longhand. Each advertisement had to be mentioned as the source of a letter and this aided the judges in making their decisions. Prizes ran from five pairs of seats to a single pair, and the contest, with fresh advertisements, ran for about ten days.

What Farley Bought

Here is what Mr. Farley bought for his hundred and ten passes: Ten streamline headings across two pages for the contest and his attraction. Mention in one column fours on the other pages, and three store window hookups, ostensibly advertising the contest, but giving stills of the production. It helped business about 20%.

If you have exhausted the buried names, try this for a change.

Fifty Dollars Offered for Wes Barry Drawings

Twenty-five dollars is pretty good pay for an amateur picture of Wesley Barry as "Penrod," but Paul Noble, of the Liberty Theatre, Portland, offered that as first prize in a drawing contest, with fifteen and ten dollars to the next best.

As each drawing had to be certified by the teacher or parent, the stunt reached beyond the children to the grownups, and they were the ones Mr. Noble was shooting at.

TAKE A GOOD LOOK
THEN GO HOME AND TRY YOUR LUCK AS AN ART STUDENT
"PENROD"
JUVENILE ARTISTS PRIZE CONTEST
ALL SCHOOL CHILDREN OF PORTLAND NOT OVER 12 YEARS OF AGE ARE ELIGIBLE
$50.00 IN PRIZES
FIRST PRIZE-$25. SECOND PRIZE-$15. THIRD PRIZE-$10.

A First National Release

THE DRAWING OFFER

The announcement of the contest was posted in the front of the house, where it would help the general advertising.

Mr. Noble's little son, Paul, Jr., was a student in the Hill Military Academy and was designated to present the freedom of the city to Mary Garden when she arrived in town with the Chicago Opera Company, so Mr. Noble persuaded the head of the school to take a carload of the pupils to see Paul get kissed and then wind them up at the Liberty where the kids went through a military drill before they went in to see the show.

This took the usual strain off the poor newsboys and saved them up for the next time Wes or Jackie Coogan comes along.

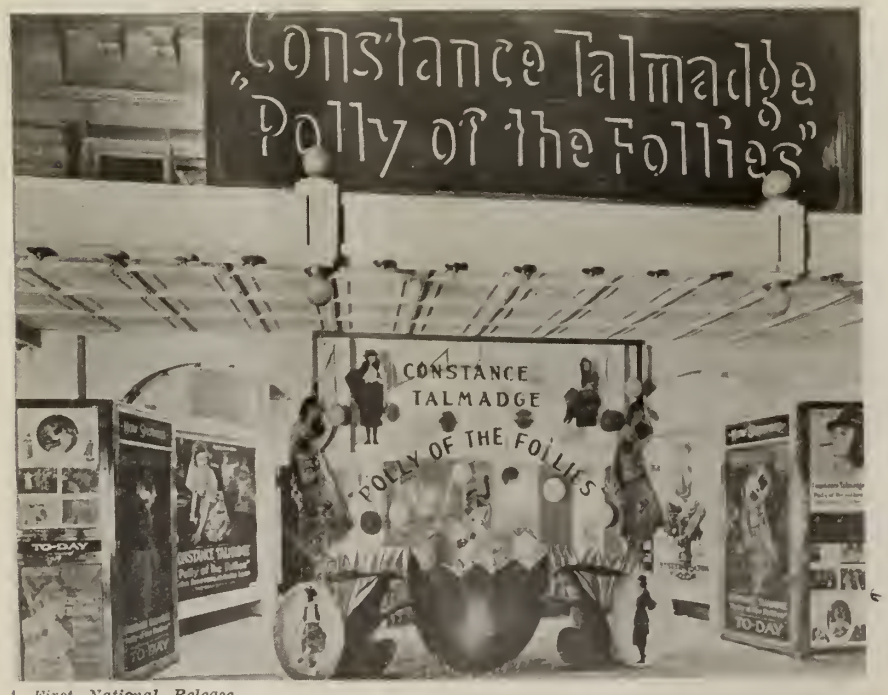
Scrim in the Lobby An Excellent Effect

Col. Abe Levy had this display for "Polly of the Follies" made for an Easter display at the Strand Theatre, Waco, but his designer got an effect that can be adapted to a number of uses.

The cut is not very clear because the camera cannot cut through the scrim, but supports come up from the eggs at either side, and on this the scrim is tightly stretched. Then the letters are tacked on, and at night you can scarcely see the fabric, though it shows more clearly in the day time.

All of the material except the eggs and the balloons are taken from the poster material supplied by First National, but hand painting could not have given more of a carnival effect to the lobby, and the display is quite in the spirit of the frolicsome little comedy.

The top banner does not show up well because the solors have the same camera value.



A First National Release

A STUNNNING FRONT MADE MOSTLY FROM THE POSTERS

Col. Abe Levy, of Waco, mounted his lettering on scrim to get a new effect, and pasted some poster cutouts as well. The supports were planted in the eggs at the bottom and gave a new and very strong pull to the lobby decoration

Selling the Picture to the Public.

A First National Release.

HOOPSKIRTED USHERS WERE AN ATTRACTION IN HARTFORD

The Princess Theatre put the girls in the old-fashioned dresses for the run of Norma Talmadge in "Smilin' Through," and the novelty proved an attraction. The rest of the exploitation had to do with the telephone in various angles

Hoopskirt Ushers Pleased Hartford

Because of the aptness of the connection, the telephone company is generally willing to hook to "Smilin' Through" and the New England Telephone Company permitted Hal Olver, a First National exploiteer to card some 400 pay stations in Hartford when the Norma Talmadge play was at the Princess.

More than that, Olver arranged a treat to all telephone central girls through a local paper and was permitted to put one of the cards over each panel of the exchange switchboard. These stared the girls in the face all day long and helped to cheer up the service.

Dressing the house staff in the quaint dresses of the period of the play was another stunt which cost little and earned much, and a very good house front was simply arranged.

Matrimony May Fail But Carpenter Didn't

Matrimony may be a failure, but "Is Matrimony a Failure" was no flivver for George E. Carpenter, of the Paramount-Empress, Salt Lake.

He tied a local paper to an offer to present a pair of tickets to each couple married in three counties during the month preceding the advertisement.

Then he used this as the argument to sell a double-page display to merchants who advertised that matrimony could not be a failure if the home was furnished with their products.

He did not stop there. He went to the advertising club and gave them a loving cup to be presented to the merchant making the best co-operative window display on the title.

That filled the house for the run, so he did not try anything else, but he still had a couple of ideas up his sleeve.

Stale but Successful

Several months ago the Southern Enterprises managers started in to play the wigwag idea, and gradually it has worked north.

Nathan Robbins, of the Avon and other theatres in Utica, hired an ex-soldier and a sailor who knew the flag signals. One he placed on the sidewalk on a busy corner and the other was on a roof diagonally across the street.

For three hours they worked the signal flags, stopping every ten minutes, when the man on the sidewalk would pull down a roller curtain on which was written "I am signaling the man up there to 'Hail the Woman,' Avon Theatre." At the same time the man on the roof would throw overboard a sign with the title and house.

Around four o'clock the police told Mr. Robbins to wigwag the men to come in and get paid off or they would give him a summons for blocking traffic, which convinced Mr. Robbins that he had had sufficient publicity for one day, and he called the men in.

You can work it with ex-service men or boy scouts and it is good either way if you have not had it before.

Three of a Kind

One of the First National exploitation men went over to Jersey and helped the Regent Theatre, Paterson, tie up the Rotary and Kiwanis Clubs and the Chamber of Commmece to the "Smilin' Through" slogan. The latter organization even wrote its membership asking that the "Let's Go Smilin' Through 1922" be incorporated into the advertising done by the membership.

Helped the Helpless

Getting a laugh from the press book copy on "Don't Ever Marry," Dan Roberts of the Grand Theatre, Columbus, Ga., had some of the best lines printed on small cards and passed around town. Everyone got one or more and exchanged them to trade smiles. Two young women were engaged to call all bachelors on the telephone and recite the title—a variation on the "Don't Tell Everything" idea, and a week before the opening all street cars and about one hundred shop windows carried cards with the title and nothing else, hooking into the regular announcement later.

During the run a man with a mile of bandages and half an acre of courtplaster on his face pushed around town a baby buggy with the same sage advice lettered on a card where the baby should have been. It may not have held back many bachelors from a reckless venture, but it increased business 35% at a surprisingly small cost.

A Paramount Release.

HERE IS THE FAMILIAR BOOK IDEA DONE ON A FLAT

Built-up books are no novelty, but this front for "Back Pay" was painted on a flat and hung from the arch of the Majestic Theatre, Memphis, by wires to the top, making an overturn impossible. It was designed by Manager H. B. Clark

Selling the Picture to the Public

Poor Relation Steals Laundry from a Vamp

Although "A Homespun Vamp" has no patent on the clothes line idea, it seems to be hers by common law, but R. P. Whitfield, of the Queen Theatre, Abilene, Texas, used it for "A Poor Relation," because it fitted in.

It will be recalled that Noah does the washing for his little family and Mr. Whitfield picked up this idea and added the suggestion that Noah could have lightened his labors with a patent washing machine which was displayed in the lobby in return for the use of a window in the shop.

Won Free Ads.

The company supplying the machine also contributed a demonstrator (who was too bashful to go in the picture), and all through showing times, the washer washed industriously and the demonstrator demonstrated and in addition to the ballyhoo effect of the lobby work, the company took large ads in the papers to urge prospects to go to the Queen and see the washer at work both in the lobby and in the screened picture.

The cost to the house was four dollars, and it brought in more than that.

A Goldwyn Release

STEALING THE LAUNDRY OF A HOMESPUN VAMP

Perhaps R. P. Whitfield, of the Queen Theatre, Abilene, Texas, figured that vamps do not need undies. At any rate he swiped the line for Noah Vale in "A Poor Relation" and threw in a washing machine to help Noah with his labors

Adapted a Prologue for a Window Show

Prologues do not sell many tickets, as a rule, so the State Theatre, Minneapolis, figured that the idea on "Smilin' Through" would be more productive in a window, and the opened door idea was adapted for a music store window, with a display of pictures of Norma Talmadge, one of which was given each purchaser of the plugger song in music roll, record or sheet music form.

Another music store made use of a large cutout and backed this with a display of several stills, but it did not have the display value of the other window, which was different.

Small houses cannot afford to paint up special window scenery, but they can accomplish a great deal by utilizing the paper and backing this with a straight set. Anyone can paint a brick wall, and this is all that is needed for "Smilin' Through" in addition to the material on the lithographs.

A First National Release

MAKING A PROLOGUE OVER INTO A WINDOW SHOWING

The State Theatre, Minneapolis, used the plan book idea for a music store window, and got a fine display for Norma Talmadge in "Smilin' Through." A photograph of the star was given to each purchaser of a record, sheet music or roll of the song

Another Novel Angle On Buried Names Idea

Still they come. Oscar Kantner has devised another angle for the buried names idea, making a hook-up page more effective.

The Paramounteer went down to the Colonial Theatre, Loganport, Ind., to help Harlow Byerly open his house after reconstruction. "Fool's Paradise" was the opening bill and they wanted to put it over like a dynamite blast.

Kantner worked the buried names, but in a new way. In each space in the double truck was a reader. For a garage he ran a story with a heading about a repair job for a picture star, and started off the story something in this fashion:

"While en route from New York to California last summer, where he was to take the leading male role in 'Fool's Paradise,' the magnificent picture with which Manager Byerly is to reopen the beautiful Colonial Theatre today, Conrad Nagel had the misfortune to topple over an embankment east of the town, near the limekilns. Chester Hansen, who lives near the scene of the accident, helped Mr. Nagel get his car on the road, etc."

The story went on to tell how two other persons had helped take the car to the garage where repairs were made. Hansen and the other two mentioned in the story were entitled to seats if they noticed their names. This ensured all of the copy in each space being read, and made it easier to reach the advertisers on the proposition.

In addition, Kantner worked these and other merchants to take a portion of their regular space to greet the reopening of the house, and sold the merchants in the "block" in which the theatre is located on a special congratulatory space.

Scared a Little

Clasped hands, lettered "The Oath" were used by First National as a sort of trade mark cut on the play of that title. It was worked very generally into the press schemes.

The New Royal Theatre used the cut for a teaser recently. Just the clasped hands and "The Oath" without the quotation marks. A lot of people thought it was a reminder of some new secret organization, and it got so much publicity that the regular newspaper ads were hailed with relief.

Selling the Picture to the Public

Smaller Display Makes a Much Better Showing

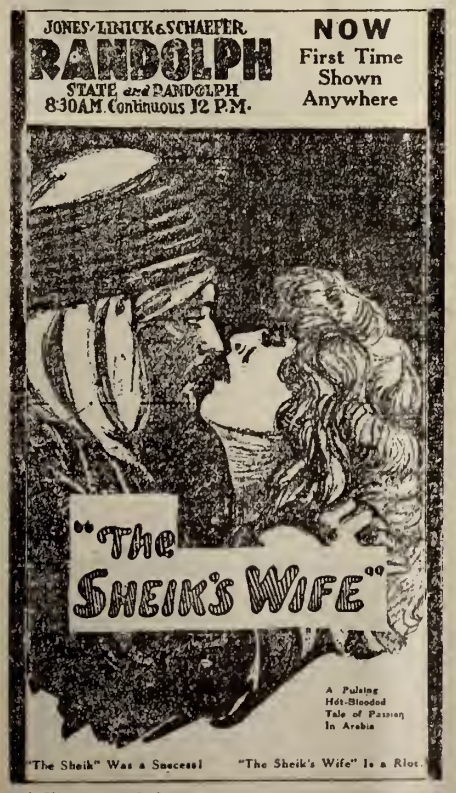
Here are two displays from the Chicago papers on "The Sheik's Wife." Both are for the Jones, Linck and Schaefer house, the Randolph, and both appeared the same day. The first is one used apparently in a paper not sup-

JONES, LINICK & SCHAEFER
RANDOLPH
STATE and RANDOLPH
8:30 A.M. Continuous 12 P.M.
NOW! FIRST TIME SHOWN
The Most Absorbing Love Tale Ever Filmed!
AMAZING! STARTLING!
It Will Thrill You To Your Very Toes!
THE SHEIK'S WIFE
A MASSIVE and spectacular romance of desert sands; of the passionate, overwhelming love of an English girl for an Arab prince; of the lure and fascination of the mysterious East; a picture that searches the depths and touches the heights of emotion, made in the Oriental Desert!
"THE SHEIK" Was a Success! "THE SHEIK'S WIFE" Is a Riot!

A Vitagraph Release

THE SMALLER DISPLAY

posed to bring as good results as the other. It is a double fifty lines and is chiefly in type with a cut so poor that it probably would have paid to have it redrawn and engraved. There is too much mass and too little detail. The detail really is there, but it is obscured by its own weight. A lighter tone would have been more


JONES-LINICK & SCHAEFER
RANDOLPH
STATE and RANDOLPH
8:30 A.M. Continuous 12 P.M.
NOW
First Time Shown Anywhere
"The Sheik's Wife"
A Pulsing Hot-Blooded Tale of Passion In Arabia
"The Sheik" Was a Success! "The Sheik's Wife" Is a Riot!

A Vitagraph Release

LARGER BUT POORER

distinct and therefore more of an attraction. For that matter we think that a good drawing in few lines of the wife would have been more of an attractor and seller than this scene cut in the space used. But the selling value of the cut is of less importance than the selling value of the type lines. The title is set in a poor letter, when the title will sell more tickets than all the argument you can bring to bear. This title is about nine-tenths of the sale. It should have been black and as legible as a good type face could make it. Fancy lettering has not the same value. Next to the title the best selling line falls to the bottom. This runs: "The Sheik was a success. The Sheik's Wife is a riot," tying up to one of the proven successes of the season. This should have been played up in larger type to get all the value possible out of it. We would have put this just below the signature. It will sell more than "Amazing! Startling!" But taken as a whole this is a good display to fight for life in a crowded space in which few advertisements are as large. Evidently the other is in a paper appealing to the fans where, it was felt, it would pay to make more display. For this one hundred lines are taken down the column instead of fifty—just twice the space. And the display has about one-fifth the selling value at probably a little more than double the cost. This seems to be a crayon sketch and the black ground and the figures but faintly revealed are so unpleasing that you do not get the impression of a good picture from the drawing and must be sold on the title alone. The black ground gives it prominence on the page, but not distinction, and the latter is what is to be aimed at. In other words a space twice as large gives very much less when devoted almost wholly to drawing than one in which the type display gets relief from the white paper and so makes a stronger appeal to the eye. This is an excellent example of the relative values of type and drawing for display work. Nine times out of ten the type work will win out against the drawing: which must be very superior to show an equal sales value. The hundred line space with a good cut and a strong type play on the title would have brought better results. According to report the theatre got the business, but it did not get much through advertising. A cut attractor is good only where it is not permitted to overshadow the type. This drawing was probably very good in the original. It is better in the reproduction than it was in the paper, because it goes back to the original black, but in the sleazy grey of fast web presswork it betrays the confidence of the advertiser.

—P. T. A.—

Lettering on Title Does Major Selling

Most of the sale on "Hail the Woman" at the Wallace Theatre, Canton, Ohio, is made on the title. This is because the title is so well displayed in spite of the fact that it is split in the middle. It would have been a little better had the "the" been placed in between the woman's outstretched arms. It would not only have held the title together better, but it would have linked the cut more intimately to the feature. It is a cross page sevens and again emphasizes the fact that one proper cut is considerably better than an entire picture gallery. There are a lot of other good cuts available on this Ince title. You can get them in all shapes and sizes, but to introduce a second cut into this space would kill off this one and deaden the force of the appeal. That secondary line means nothing. It is pompous and high-sounding, and doubtless it has a good effect, but it is incomplete; stopping just as it is about to talk sense. It probably is supposed to refer to the lines which flank the cut, but these do not connect, since they are not in acknowledgment of the picture, but merely detatched sentences. It's just another instance of getting something over that has an effect. People will read the line and be impressed by it because they do not understand it. They will think that it must mean something, so they will be impressed by it. It is not to be recommended for constant use, but now and then you can let out a lot of words that are sonorous and impressive without being intelligible. This is a seven inches across the page. It would make a very good four column display with a condensation of the small type talk. It would be almost as good in three columns, but it is a form of display which does gain from the size of the space, and with such a self-selling title, the use of large space is indicated.

—P. T. A.—

Blackboard Cut Is Easy to Read Here

Many advertisers who have used the blackboard or slate idea to advertise "School Days" have made the mistake of getting the board or

A Warner Brothers' Release

AN EASY BLACKBOARD

slate too full of writing. We do not know which Mark-Strand house this display comes

WALLACE THEATRE
HAIL THE WOMAN
In acknowledgment of the splendid tribute American womanhood in Thomas H. Ince's
to the new social and economic position of
great drama of today, "Hail the Woman"—
Hail the Woman—America to the backbone!
Hail the Woman—The big picture without an objectionable situation
The Rise of American Womanhood—"Hail the Woman"
The Reflection of Life's Philosophy—"Hail the Woman"
Hail the Woman—Greatest character drama of the screen
Hail the Woman—"It smiles 'midst tears"
Hail the Woman—"A symphony of tears and laughter"
Prices—Matinee 2 and 3:45. Children 15c. Adults 25c
Evening 7:15 and 9. Children 15c. Adults 50c including the tax
WATCH FOR "OVER THE HILL," "PEACOCK ALLEY," "CAMILLE," "THUNDERCLAP," and "PERJURY" COMING VERY SOON.
NOTE—WE PLAY ALL THE BIG ONES!

A First National Release

ONE CUT DOES THE WORK

Selling the Picture to the Public

from, but it does not make the common mistake. There is a clear written signature and then only the title, with Gus Edwards' name. The result is that this stands out where a mass of writing will fade the cut and make it look like a poor one. The value of the reverse back is that the white lettering will stand out well. This holds true only where the black really is black and the lettering is large enough to be read with ease. This display measures up to both requirements. The presswork is good and the lettering is bold and clean cut. The only small lettering is the "freckles" above the name, and it does not greatly matter if you overlook this. You will think of freckles if you think of Barry.

—*P. T. A.*—

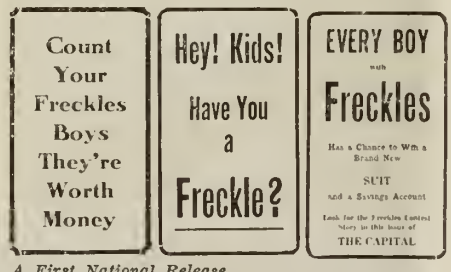
Clever Sketching Is Hurt by Lettering

This six eights from the Sorg Theatre, Cincinnati, comes very close to being an exceptionally good advertisement, but after making one of the best Sheba sketches to come from a house artist, the effect is materially hurt by the use of hand lettering for the comments of the New York papers. Had these been set in six point Roman they would have carried more the suggestion of press quotations, and they would have helped the appearance of the space more than most persons will realize. One reason alone should indicate the use of type. There is a striking design in the white space below the title. There are five chariots in silhouette dashing toward the reader and the foreshortening has been cleverly done to get the best ffect. It is all black and white, with very little detail, but it is spirited and carries the suggestion of a play with an immensity of sensation. The lightly sketched figure of the central character is also well done, though the face is a trifle wooden. In spite of this the figure works in well to support the general idea, and is a great deal better in this treatment than it would be if built up with a mass of heavy lines. Heavy lining would hurt the effect, because it would work more toward the black of the background and sink into that. Up to this point, the effect of the display is markedly good: a decided advance over the average. Then six white spaces, each more important than anything in the design, because of the white, are worked in and half of them would kill off the best display conceivable. There are six white blocks to distract from the general effect without offering sufficient in return to make them worth while. If type had been worked in here, the type would have killed the deadly white where this light hand lettering does not. You won't bother to read the six criticisms because they are difficult to read. They bother you to the point where the effect of the attractor is lost. The reduction will not show this fault to the same degree that the original does, because a reduction in the area reduces also the killing effect of the contrast, but even at that, if you will take a crayon and black out these offering spaces, you will realize in some measure what is meant. Then, if you wish to copy the design, try the effect of a continuous mortise at the bottom to give room to reproduce these notices in type, if your patrons still fall for the press notice idea.

—*P. T. A.*—

Playing the Freckles Still Brings Results

The Wesley Barry freckle contest is not dead yet in towns where it has not been used. The Cozy Theatre, Topeka, booked in "Penrod" and went over and sold the Capital the idea of a freckled boy contest, and the Capital was so well pleased with the idea that it set right to work to give the Cozy all the space it could ask. There were a set of three display ads, four inch singles, used, starting with the one shown in the centre, with that on the left for second and the one on the right third. This last announces that the winner will get a suit of "Penrod" clothes. The contest as run was so clearly a lottery that we wonder how it got by the post office authorities, but the same results could have been gained through playing safe and making the award to the most freckled boys. Four press stories were used, and the shortest was more than half a column, while the last drew an entire column on the front page. The prizes were a suit of clothes, a five-dollar savings bank account and five passes to the theatre. Generally where the bank is induced to contribute there is a stipulation that the money shall not be withdrawn for a year on the theory that by that time the youngster will have acquired the habit of building up his account and will let the money lie.


Count Your Freckles Boys They're Worth Money
Hey! Kids! Have You a Freckle?
EVERY BOY with Freckles
Has a Chance to Win a Brand New SUIT and a Savings Account
THE CAPITAL

A First National Release

MAKING FRECKLES PROFITABLE

A First National Release

A PARTIAL HOOK-UP

The second cut shows a partial hook-up effected by the Cozy in a Sunday issue. The hook-ins are the bank which contributed the second prize, the stores handling the song and the book, a clothing store other than that offering the "Penrod" line and a drug store which announced a soap sale for dirty faced boys, though it did not claim the soap would wash off freckles. The house adds a quarter page to tell of a new organ, probably getting at least a part of the cost of this space from the builders. It is referred to in the regular house ad as "the organ that cost more than the average home," which is a lot better than the usual $20,000 organ. For a long time, it seemed as though organ manufacturers were one-price only concerns.

—*P. T. A.*—

One Medium Electro Gives Good Display

The Kerridge Theatre, Hancock, Mich., attains a maximum of effect with a minimum of cut through the supplementing of the suit with good display faces. Even better results would have been attained had the line, "the drama magnificent," been set in a ten point to give more display to the title. Placed as it stands it kills off both the title and the date. In a lighter face the lines above and below would have shown to greater advantage. But apart from this, the display is very well planned and the use of contrasting faces over at the left gives emphasis to the three approaches that would not be gained through the use of a uniform face and which would be lost through ugliness if they were more in contrast. As a general thing the use of a uniform face is to be commended in the advertisements, but this applies only when the space is to be read as a whole. Where two or more arguments are advanced,

SORG
OPERA HOUSE
The WILLIAM FOX production
"QUEEN of SHEBA"
Starting TUESDAY, MARCH 28th
WILL ENTERTAIN YOU AS YOU HAVE NEVER BEEN ENTERTAINED BEFORE
The Love Romance of the World's Most Beautiful Woman!
IT FILLED THE NEW YORK CRITICS WITH ENTHUSIASM.
"QUEEN OF SHEBA is a milestone that even the most elaborate productions of the past have not achieved. A marvelous super screen spectacle and such it has need out to be.—N.Y. TIMES
"QUEEN OF SHEBA" is realistic film filled with action. Exciting chariot race one feature of beautiful picture. The most exciting race ever put upon the screen.—HERALD
"The producer has aimed at the ultimate in the spectacular and has achieved his end. Lavish sets, gorgeous display, and scenes of sensational magnificence. A wonderful piece of direction and camera work.—N.Y. AMERICAN
"QUEEN OF SHEBA" is an ornate, elaborate and spectacular film many of the characteristics of a gorgeous circus.—N.Y. TIMES
"QUEEN OF SHEBA" is in a long run. Gorgeous spectacle—a love story of exquisite beauty. Chariot race takes one's breath away.—N.Y. JOURNAL
"The chariot race in QUEEN OF SHEBA" was the last word in thrills. Historic love story a great success.—N.Y. EVE WORLD

A Fox Release

KILLING THE ATTRACTOR

Selling the Picture to the Public

the use of a slightly contrasting face gives better display and segregates one from the other,

A First National Release
FOR ONE ARABIAN NIGHT

as is shown here. You want uniformity of appearance when you are making a continuous argument, but you need contrast if two or more appeals are to be made. This is well exampled in this space, but the big lesson is that one good cut attractor is more potent than a dozen cuts sprinkled all over the space. There was plenty of room in this seven tens for a number of cuts, but they would not have shown up to the same advantage as does this single stock attractor. It is a good advertising layout well set by an intelligent compositor. We think that if it was our advertisement, we would see to it that the compositor who set the display was given a pass as well as the office foreman. The foreman gives the orders, but a compositor who is out for a pass can better the orders where otherwise he might merely follow directions and not half try. This is one of the best small town ads in some time.

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Another Good Example of Using Cut Attractors

Here is another good example of the way Roth and Partington use their advertising spaces for advertising instead of art work. The cut is a part of the advertisement because it helped to sell the play through the appeal of the star. It is a good likeness and a pretty bit of drawing, but it is all made subservient to the type talk, attention to which is gained by the top line. The use of "Announcing" instead of "Announcement" is a good move. The old "announcement" idea is played out, but "announcing" gives a new twist to the idea, because "announcing" is merely the beginning of a sentence and you feel compelled to read on, where "Announcement" is final and definite. The former slips you over into the smaller type without your realizing the fact where "Announcement" tells you that there is something to be read if you want to read it. It sounds like a slight difference, but it is an important one because it is a polite form of confidence game. This is some of the best selling copy to come from San Fran-

Announcing
The initial starring photoplay of Paramount's most alluring and fascinating actress.
Starting tomorrow at the CALIFORNIA THEATRE.
With Theodore Kosloff in his first leading role—one that gives him an opportunity for almost unsuspected dramatic powers.
Based on the thrilling French-Canadian tale by the famous English novelist, Sir Gilbert Parker.
The California also presents
"A Night in Argentina"
featuring the famous original Argentine Ballet
"The Four Horsemen of the Apocalypse"—
Agnes Ayres
in
"THE LANE THAT HAD NO TURNING"
Tomorrow at 11—
Grand Concert
Soloist
Last Times Today
WALLACE REID
in
"BENT FREE"
STARTING TOMORROW at the
California

A Paramount Release
WHERE CUT AND COPY BLEND

cisco in a long time. The only thing we do not like about it is the line "Paramount's most alluring and fascinating actress." This will arouse the unconscious antagonism of those who prefer any one of half a dozen other Paramount players, and will regard this as a slur on their favorite. It is as simple and as selling to make her "one of the best" as "the most," and it will gain no goats.

—P. T. A.—

D. M. Bain Achieves Daily Hook-up Idea

Not content with a weekly double truck, D. M. Bain, advertising agent for the Howard-Wells Amusement Co., Wilmington, N. C., has developed a daily hook-up, using as a basis the name-in-the-classified-ad. stunt, but working it with merchants. He probably gets the top space free as a sort of commission on the advertising he brings in, and he makes each space give him space for one of the letters of the title of Mae Murray's latest picture. The merchants figure that they will get sufficient publicity from the stunt to make their spaces doubly attractive, and so everyone is happy. At the bottom of each space you can see a line which represents a line of six point type. These are names chosen at random from the telephone book or the city directory. If the person whose name is found in the spaces calls at the newspaper office, a pair of seats are given upon identification. The stunt is best when worked as a repeater. You cannot get the interest up for a single day. It must be kept going until the novelty wears off to get the best results, which makes it all the better for the house and the newspaper as well as the merchants. This sheme is generally worked with some paper to get attention for the classified advertising, but it will work just as well for a hook-up and give better advertising for an attraction.

—P. T. A.—

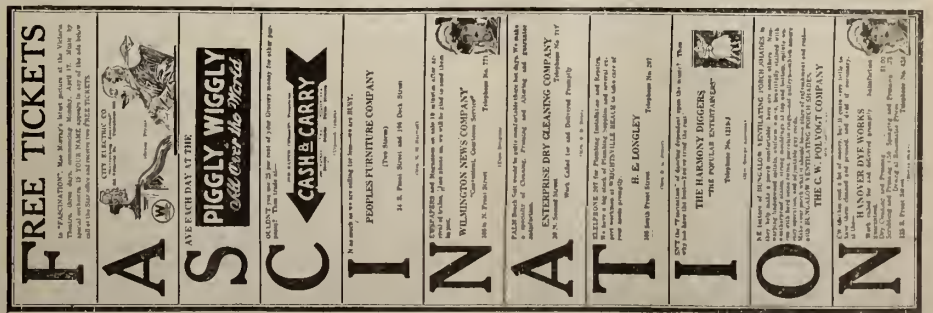
Doubled on Advertising Chaplin in His "Pay Day"

Skouras Brothers combined their displays for Chaplin in "Pay Day" at their St. Louis houses, using a double signature for a single space 75 lines across three, with an all lettering advertisement in which an honest effort is made to cut out the funny work and stick to a close suggestion of real type. The arrange-

NEW GRAND CENTRAL
WEST END LYRIC
ST. LOUIS COZIEST THEATER
COME EARLY
JOY + FUN = GOOD TIME
MIRTH WEEK
WITH THE TWO BEST FUN FILMS EVER BOOKED ON THE SAME BILL
TWO VOLCANIC LAUGH QUAKES
Charles Chaplin
IN HIS LATEST SUCCESS
PAY DAY
FIRST NATIONAL PICTURE
—AND—
"MY LADY FRIENDS"
A RIOTOUS FARCE COMEDY OF MARRIED LIFE
BRING EVERYBODY FROM GRANDPA TO THE BABY
GENE RODEMICH—ORCHESTRA—DAVID SILVERMAN'S

A First National Release
A JOINT CHAPLIN AD

ment is such that mortising is not practicable, so the space is done in all hand work. The comedy is linked to the de Havens in "My Lady Friends," which gives more weight to the "Mirth Week" used at the top. J. Reeves Espey, who used to be with the Paramount houses, has gone to Skouras Brothers as their press agent, and is doing some capital work.



A Metro Release
BAIN'S DAILY HOOK-UP

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in.

American Releasing

BELLE OF ALASKA. Ran two days to fair business. Good plot; splendid acting. Patronage; neighborhood. H. L. McClure. Gem Theatre, Sidney, Ohio.

First National

CHILD THOU GAVEST ME. Absolutely one of the nicest pictures from every standpoint we have ever played. Little "Dicky" Hedrick is a wonder and you cannot help but dearly love him in pictures. Got this very reasonable, but somehow can't make any money on anything. If you are an exhibitor, play it. You owe it to your patrons. Advertising; local newspaper, heralds, posters, mailing list. Patronage; country and village. Attendance; fair. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

CHILD THOU GAVEST ME. Boys, when you get this one, you have a real picture. Bear down on it; go the limit on advertising and you'll have them thanking you for a month for bringing this one to them. The kid is the big attraction in the picture. Advertising; every way known. Patronage; mixed. Attendance; fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

MAKING THE GRADE. Good picture; all we need is more like it. Book this; you can't go wrong. Advertising; one and three sheets. Patronage; small town. Attendance; fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

MAN-WOMAN-MARRIAGE. A picture that satisfies the craving for novelty. One that doesn't bore the better class; in fact, one that appeals to everybody, in my opinion. Photography and scenic effects of the highest class. Two nights in a one-night town. Advertising; posters and papers. Patronage; small town. Attendance; fair (rain two nights.) Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

MY BOY. We packed them in on this one for two days. Splendid picture that the children and grown-ups went wild about. Am anxious for his next. These are life-savers for me. Advertising; twenty-fours, sixes, threes, ones, photos, heralds. Patronage; neighborhood. Attendance, good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

MY LADY'S LATCHKEY. Fairly good picture but, sorry to say, Katherine MacDonald doesn't draw here. Advertising; regular. Patronage; mixed. Attendance; fair. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

PENROD. Kids went wild over it, but grown-ups say it is too long and drawn out; should please most any type of patrons. Advertising; ones, threes, sixes, slide, newspaper, window tie-ups, throwaways and ballyhoo. Patronage; mixed. Attendance; good. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

SERENADE. Patrons disappointed; do not like Spanish themes. Poor title. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

SEVENTH DAY. A fine one. Everybody well pleased that saw it. Not a dull moment in it. Advertising; ones and photos. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Three of a Kind—Aces!

"Please send us some Report Cards. . . . We think Straight from the Shoulder a fine department." Thos. J. Romine, Isis Theatre, Roseville, Illinois.

"Please send me Report Cards for Straight From the Shoulder. I wish to express to you at this time my appreciation of the benefit that I derive from this department." E. L. Partridge, Pyam Theatre, Kinsman Ohio.

"I have for a long time followed your Straight From the Shoulder reports as a guide on my booking, and inasmuch as I have benefited by the other fellow's comment it is only fair that I should in a measure assist." H. L. Bennett, Victoria Theatre, Parsons, West Virginia.

SILENT CALL. Excellent. Ran this Sunday and Monday. When my Monday business is nearly as big as on Sunday I know I have had a fine picture that pleased 100 per cent. Advertising; twenty-four sheet, photos, ones and slide. Patronage; small town and surrounding country. Attendance; good. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

STARDUST. Proved a riot, shown in connection with opening of new Hope Theatre here, and with personal appearance of Miss Hampton, after whom theatre was named, appearing during the four days of the run. The story appealed and star cemented fine impression made in film by her appearance on stage in short chat and songs. Opening of this house bigger than any Dallas has ever known. Buddy Stuart, Hope Theatre, Dallas, Texas.

STRANGER THAN FICTION. Four reels of one story and two of another. Looks like first part was put on to make the footage. Nothing to it for me. The thrills, aeroplane stunts and "Freckles" very good. If you never show it you will probably not miss anything; it gets me no prestige. Patronage; general. Attendance; fair. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

TWO MINUTES TO GO. Have played nearly all the Ray pictures, but for me this is the worst yet. A very poor story and the star miscast. Advertising; regular. Patronage; small town. Attendance; fair. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

WONDERFUL THING. A dandy. Norma had the right vehicle in this one and filled the bill. Better get another scenario similar to this, Norma. I at one time lived near Bradley, in state where some scenes were shot, and advertised accordingly. Advertising; except above, usual. Patronage, general. Attendance; good. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Fox

BROADWAY PEACOCK. Only an average program offering. Pearl White does some fine acting which helps put it over. Advertising; usual allotment of slides, posters and programs. Patronage; mixed. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

CHASING THE MOON. Splendid Tom Mix. Has the high priced Fairbanks stuff beaten a mile or two. Advertising; photos. Patronage; rural. Attendance; good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

EVER SINCE EVE. Shirley Mason is good in this. A classy program picture. Advertising; slide, lobby, newspaper. Patronage; small town. Attendance; poor. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

LAST TRAIL. Very good. Well advertised. Patronage; best. Attendance; good. St. Denis Theatre, Sapulpa, Oklahoma.

MOUNTAIN WOMAN. About the poorest picture we ever saw. Terrible; ashamed to face our patrons. Pearl White's drawing power no good here. Advertising; regular. Patronage; mixed. Attendance; fair. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

SHAME. A good picture of its kind, but there is too much Chinese atmosphere in it to please the average movie fan. It is a big production with perfect direction and good acting done by John Gilbert. Did not go as good as "Thunderclap." Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

SKY HIGH. Score another K. O. for Mix. Had to dust off the S. R. O. Though this lacks the punch in places, scenes offset this easily. Advertising; ones, papers, photos, slides, dodgers. Patronage; small town. Attendance; good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

THE TEXAN. Extra good. Believe they liked this as well as, or better than "Road Demon." Advertising; usual. Patronage; small town. Attendance; fair. E. E. Corr, Princess Theatre, Thompson, Iowa.

Straight from the Shoulder Reports

WESTERN SPEED. Good. Charles Jones is our best exponent of Western stories today. His scenarios are pleasing. Advertising; photos and papers. Patronage; small town. Attendance; fair. J. Carborell, Monroe Theatre, Key West, Florida.

Goldwyn

COME ON OVER. It has a good, wholesome Irish atmosphere, is humorous and a good one to book. Advertising; posters, ones, papers. Patronage; country town. Attendance; good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

DANGEROUS CURVE AHEAD. Helen Chadwick. Picture well advertised. This production attracted an average business. It was well liked by the patrons. Patronage; general. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

GRAND LARCENY. No good for me: the kind we should not buy if we expect to make any money. Picture is well put on; but the subject—well, give them anything but this kind would be a safe rule for this house. Advertising; two column, eight inch, two papers. Patronage; rural town. Attendance; poor, the house manager, door girl, organist and four fellows behind on their rest. Columbia Theatre, Columbia City, Indiana.

SCRATCH MY BACK. Good clean comedy-drama; will please anywhere. Advertising; newspaper and lobby display. Patronage; good. Attendance; poor. Smith & Correll, Portland Theatre, Casselton, North Dakota.

SNOWBLIND. Picture not liked. Poor lighting in interior scenes. Advertising; ones, threes and photos. Patronage; better class. Attendance; fair. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

Wid Gunning, Inc.

THE BLOT. A very good picture, praised by my audience, the few who saw it; but did not pull. Advertising; newspapers, lobby and cutouts. Patronage; mixed. Attendance; poor. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

OLD OAKEN BUCKET. Pleased all. Good entertainment. Advertising; eighteen days heavy exploitation; ranging from teaser slides to window displays and newspaper tieups, papers giving free tickets to school children for word contest from title; special lobby display, miniature paper buckets, painted mirrors, etc. Patronage; high class. Attendance; good. Jos. W. Creamer, Strand Theatre, Chillicoothe, Missouri.

Hodkinson

LORD LOVES THE IRISH. Just a fair picture in five reels; nothing to brag about but can get by one night, and please most of them. Patronage; mostly Irish. Attendance; good. A. E. Rogers, Temple Theatre, Dexter, New York.

MYSTERIOUS RIDER. Unfortunately booked this on Commencement Night but had a full house. Could have filled the house twice on any other night. Excellent picture. Did you ever do business with Hodkinson? They seem to be a bunch of square shooters who have something else in mind than taking a million dollars from you. Patronage; small town. Attendance; good. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

MYSTERIOUS RIDER. I did not consider this as strong a Zane Grey production as others, but just a good film. Advertising; newspaper, one and six sheets, photos. Patronage; town and country. Attendance; poor. H. V. Harvey, Palace Theatre, Dixon, California.

TRUANT HUSBAND. Good clean comedy. Give us more like this. Advertising; one one, three threes, two papers, photos, slide. Patronage; mixed. Attendance; fair. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

Metro

CONQUERING POWER. Unusually good picture and one worth anyone's time to see. Advertising; regular. Patronage; residential. Attendance; good. Mrs. I. F. Cramer, Majestic Theatre, Willets, California.

CONQUERING POWER. As far as direction, continuity, photography and acting is concerned this picture leaves nothing to be desired. But the theme! With a miser for the central figure and showing all the attendant misery caused by his worship of gold. In my opinion, absolutely not a picture for a small town; it's not entertainment, it's not interesting to the average playgoer. I'm in a small town, with a large city population in quality and I barely got operating expenses; the picture was not liked here, but that may in part be due to my receiving a print in frightful condition, titles three-quarters gone, that were merely flashes on the screen, ten feet (or more) gone from the ending, the title "THE END" was exactly three frames, and all this on a special that I paid important money for. Rough stuff! I stood a lot of abuse from patrons on account of this dilapidated print. They said a lot of harsh things, and all because someone else is to blame; yet I had to stand and take it. Advertising; mailing list, house programs, trailer, ones and threes. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

CRADLE OF COURAGE. A good picture, but rather sad and most people prefer Hart in a "Wild West" role with his pony, Pinto. Pleased fairly well. Advertising; three threes, two ones, handbills, newspapers. Patronage; rural. Attendance; good. L. P. Frisbee, Community Theatre, Meredith, New York.

FIGHTIN' MAD. Pictures of this type are appreciated by all classes. It is well worth all the advertising you can afford to give it, and should make money for any exhibitor. Advertising; extra. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

FOURTEENTH LOVER. Splendid Dana picture; comments all good from patrons. Advertising; one, three, photos, slide, two newspapers. Patronage; mixed. Attendance; average. E. T. Dunlap, Dunlap's Theatre, Hawarden, Iowa.

PEACOCK ALLEY. Good, patrons well pleased. General comments were good, and an enjoyable evening well spent. Advertising; three papers, program, three, six, one, posters. Patronage; neighborhood. Attendance; fair. J. Edward Mitchell, Strand Theatre, Waverley, Massachusetts.

THERE ARE NO VILLAINS. Good program picture. Satisfactory to our patrons. Advertising; regular. Patronage; average. Attendance; fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

THE VERY IDEA. A substitute for us and a rotten one at that. Silly and disgusting in the extreme. Anyone having anything to do with a thing like this ought to be jailed. Advertising; one three, four ones, photos. Patronage; small town. Attendance; fair. K. C. Collins, Amusu Theatre, Stratton, Colorado.

Paramount

DON'T TELL EVERYTHING. Outside "Affairs of Anatol" the poorest Wallace Reid yet. Program, at 10-22 cent prices, saved by the Mermaid comedy, "For Land's Sake." Patronage; family. Attendance, fair. R. J. Relf, Star Theatre, Decorah, Iowa.

FLYING PAT. A good clean comedy, pleased 100 per cent. Dorothy Gish draws laughter from both young and old with her fine comedy acting. Advertising; threes, ones, handbills, usual. Patronage; rural community. Attendance; fair. L. P. Frisbee, Community Theatre, Meredith, New York.

A HEART TO LET. Just a program picture. Nothing of much interest. No compliments. Advertising; ones, threes, photos, slide, newspapers. Patronage; neighborhood. Attendance; fair. Edw. W. Weiner. Windsor Theatre, Canton, Ohio.

HER OWN MONEY. Nice clever little show. Clayton is a favorite here. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widenor, Opera House, Belvidere, New Jersey.

IS MATRIMONY A FAILURE? T. Roy Barnes and Lila Lee in an excellent picture which pleased a large business all week. Patronage; general. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

ONE GLORIOUS DAY. An excellent comedy, some good trick stuff and a good story: cast fine. Advertising; regular. Patronage; mixed. Attendance; good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

ONE GLORIOUS DAY. If I were rating them "12 superfine, 6 fair and below 6 no good" I would rate this one "9," for it is much better than average picture. Advertising; six, one, photos. Patronage; small town. Attendance; good. Eric Garrett, Richard Theatre, Ahoskie, North Carolina.

ROOM AND BOARD. A fine little program picture and I find all the Realarts about the same class, while some appeal to the public more than others. Advertising; regular. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

SATURDAY NIGHT. Just a good picture; might say a little above the ordinary. Generally pleases our public. Advertising; paper, newspapers, mailing list, dodgers. Patronage; country. Attendance; fair. H. V. Harvey, Palace Theatre, Dixon, California.

SATURDAY NIGHT. Bad weather, but had good business. Patrons liked picture fine. Advertising; 24, six, three, one, heralds, newspaper. Patronage; mixed. Attendance; good. Henry M. Rogers, Queen Theatre, Sweetwater, Texas.

THE SHEIK. A special that was equal to all expectations. Good story with good acting and good photography. Consider it one of Paramount's best and far superior to "Affairs of Anatol." It drew the people and pleased all: many compliments. Advertising; threes, ones, heralds and newspapers. Patronage; rural. Attendance; very good. L. P. Frisbee, Community Theatre, Meredith, New York.

THE SHEIK. Advertised big, charged 50c and was first picture we ever showed at increased admission that we did not hear

Straight from the Shoulder Reports

kicks on the price. Advertising; five 24 sheets, ten threes, one hundred ones, circulars, mailing cards, newspaper. Patronage; city and country. Attendance; excellent. J. I. Sims, Reliance Theatre, Orangeburg, South Carolina.

Pathe

HEART LINE. A good picture, but one that will not please everyone on account of the subject it deals with—spiritualism. Advertising; newspapers, posters, handbills. Patronage; small town. Attendance; poor. Kenneth Thompson, M. W. A. Hall, Hancock, Wisconsin.

MAN AND HIS WOMAN. With none too strong a story the excellent photography and settings in the picture leads us to pronounce it good. Our patrons liked it. Advertising; three sheets. Patronage; rural. Attendance; good. D. B. Rankin, Co-operative Theatre, Idana, Kansas.

R-C

CALL OF HOME. Very interesting and a picture that should take well with the average audience. Advertising; regular. Patronage; family. Attendance; fair. Mrs. I. M. Creamer, Majestic Theatre, Willets, California.

ONE MAN IN A MILLION. One hundred per cent entertainment value if ever there was such. Will live up to all the boosting you can give it. Advertising; two threes, four ones, photos. Patronage; small town, tourists. Attendance; fair. K. C. Collins, Amusu Theatre, Stratton, Colorado.

QUEEN OF THE TURF. A good race track story. Advertising; heralds, caps, posters. Patronage; mixed. Attendance; good, considering heavy rains. Jack W. Ogilvie, Dixie Theatre, The O. K. Amusement Co., Wynona, Oklahoma.

QUEEN OF THE TURF. It's a good picture but all Foreign. Don't boost it too hard else you will crush yourself and possibly get licked. Just tell 'em it's pretty good but not the best ever. R-C are fine people to deal with though and that covers a great big spot. We don't get many poor pictures from them. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

Selznick

CLAY DOLLARS. A very clever entertainment, pleasing and clean. Should satisfy any audience. Advertising; billboards and newspapers. Patronage; high class. Attendance; good. John A. Schwalin, Rialto Theatre, Hamilton, Ohio.

EXPERIMENTAL MARRIAGE. A good drawing card; pleased everybody. Advertising; usual. Patronage; small town. Attendance, good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

WHY ANNOUNCE YOUR MARRIAGE? Good comedy drama with many funny situations. Advertising; one, three, six, slides and program. Patronage; mixed. Attendance; poor. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

WIDE OPEN TOWN. Good picture; all you need to do is talk it; it's good. Advertising; one and three sheet, posters. Patronage; small town. Attendance; fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

United Artists

WAY DOWN EAST. A wonderful picture, pleased 100 per cent. Splendid business as the picture has been advertised very extensively in the larger cities. Book it; you can't go wrong. Advertising; twenty-four sheets, ones, threes, sixes, heralds, photos. Patronage; neighborhood. Attendance; good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

WAY DOWN EAST. Without a doubt this is the greatest production ever screened, a picture of quality with a moral lesson that would reach the heart of everyone that sees it. Patrons reported it the best they had ever seen; pleased 100 per cent. A few saw it twice, one person reported it better than anything a minister could preach. I took a big chance on paying big for it for two days but didn't lose. I put it over and had the town talking. "Way Down East" a week before I showed it. It's a great one. Advertising; mailing list, dodgers, six and three sheets, photos, banners and window cards. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Universal

BEAUTIFUL GAMBLER. Grace Darmond in a wonderful role. This picture was good to the last click. Book this: you can't go wrong. Advertising; billboard. Patronage; country and town. Attendance; fair. O. K. McNemar, New Electric Theatre, Burnesville, West Virginia.

FOOLISH WIVES. A good picture for a city, but not very good for the little town. One of the best pictures we have played in some time, but you see too much of Von Stroheim. Advertising; sixes, threes, ones, half sheets, photos, lobby paintings. Patronage; small town. Attendance; poor G. D. Hughes, Liberty Theatre, Heavener, Oklahoma.

THE FOX. The best Harry Carey ever made. Push this picture hard and you will never regret it. Simply great and pleased everybody. Advertising; ones and threes, bills. Patronage; small town. Attendance; jammed. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

MAN TO MAN. Very good. Almost as good as "The Fox," though not nearly the drawing card. With the excellent exploitation aids furnished, it will certainly make good. Advertising; heralds, newspaper, twenty-four sheets, small lithos. Patronage; mixed. Attendance; good. J. J. Wood, Redding Theatre, Redding, California.

MOONLIGHT FOLLIES. Here is one that will go over big. Universal has made some show in this one. We ran it right after the "Sheik" and had more compliments on it than we did the "Sheik." Hire a jazz band and raise your prices. Marie Prevost is going to be a winner. Attendance; good. Advertising; lobby, sixes and threes, heralds. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

WILD HONEY. The worst one Priscilla Dean ever made. Nothing to it, but the flood scene. Most of the patrons liked it though. Advertising; threes, ones and photos. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

THE WISE KID. Gladys Walton did fine in this picture. Everybody liked it. Went over good. Advertising; hand bills, lobby, slide and newspapers. Patronage; mixed. Attendance; good. Thomas Clark, Electric Theatre, Marysville, Missouri.

Vitagraph

BRING HIM IN. A very good picture. Sold at a fair price. Did not do much business, but pleased everyone who saw it. Advertising; newspapers and billboards. Patronage; high-class. Attendance; fair. John A. Schwalm, Rialto Theatre, Hamilton, Ohio.

Comedies

CIRCUS CLOWN (Universal). Not much good. Business of "Circus Clown" is one of the poorest so far. Wm. Thatcher, Royal Theatre, Salina, Kansas.

DOG'S LIFE (First National). Chaplin always a winner here. We have played this one twice and it took well considering conditions, fine weather, daylight saving, always an off month with us. Advertising; usual. Patronage; regular. Attendance; fair. H. R. Walker, Classic Theatre, Dartmouth, Nova Scotia, Canada.

State Rights

KAZAN (Exp. & Imp.). Good Curwood picture. Advertising; posters. Patronage; rural. Attendance; good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance.....
Good, Fair, Poor

Theatre .....City .....State .....

Date .....Signed .....

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

The Devil's Pawn

(*Pola Negri—Paramount—4,713 Feet*)

M. P. W.—Pola Negri is afforded an opportunity for her wide range of emotional acting, although the story can in no way measure up with those contained in the noted film spectacles in which she created her popularity in this country.

T. R.—This latest of Continental films to reach the American screen registered as a decidedly third-rate production.

F. D.—Picture has nothing to recommend it but appearance of Pola Negri.

E. H.—A distinctly foreign story and picture, less meritorious than other vehicles of the star, but better than the average of lesser importations.

N.—The whole thing is a little too continental to appeal to the average American taste.

Evidence

(*Elaine Hammerstein—Selznick—4,622 Feet*)

M. P. W.—Will entertain all classes.

E. H.—An excellent production which has the combined advantage of a pleasing and convincing story, first class acting and many beautiful sets.

F. D.—An old theme but skilfully handled and has a strong climax.

N.—Without doubt this is the best screen vehicle Elaine Hammerstein has had in a long while. The story is a good one.

T. R.—An entertaining drama.

The Great Alone

(*Monroe Salisbury—American Releasing Corp. —5,912 Feet*)

M. P. W.—The abundance of strong dramatic situations, coupled with the work of the cast, should make this production appeal to the average audience.

T. R.—Another offering of particular summer appeal.

F. D.—Should please the average crowd.

N.—The story is not logical nor particularly well told, but the snow storm and fight scene make it well worth seeing.

E. H.—Interesting, but slow-moving.

Lights of the Desert

(*Shirley Mason—Fox—4,809 Feet*)

M. P. W.—Good balance of comedy and drama.

N.—Dandy light entertainment.

T. R.—The type of picture that will have a rather wide appeal.

F. D.—Will please the star's admirers but not the critical.

E. H.—This is a love romance of the oil fields with the pleasing Miss Mason at her best. A very capable cast appears in support.

The Fire Bride

(*Featured Cast—Wid Gunning—Five Reels.*)

M. P. W.—Unusual production filmed in Tahiti with an American cast.

N.—Makes good entertainment for the average.

E. H.—Abounds in beautiful locations and has a story that holds attention.

My Wild Irish Rose

(*Featured Cast—Vitagraph—7,650 Feet*)

M. P. W.—Has all the lilt and color of the famous song.

T. R.—Gives every indication of scoring as decisive a hit on the screen as the original did before the footlights.

E. H.—The showman will find here not only a very excellent picture but also a decidedly unusual opportunity which is chock full of possibilities that should mean big business.

F. D.—Pleasing entertainment in Irish love story. . . . Contains plenty of audience appeal and can stand boosting.

N.—No picture has ever been placed in celluloid form which is more true of the atmosphere of the Emerald Isle.

The Stroke of Midnight

(*Victor Seastrom—Metro—6 Reels*)

M. P. W.—Film containing remarkable photography but with a story which fails of credibility.

N.—Absorbing and entirely unusual.

T. R.—A remarkably fine enacted picture.

E. H.—An intensely interesting dramatic production which should prove entertaining to theatre-goers and furnish them with much food for serious thought.

F. D.—An interesting and very unusual picture but appeal may be limited.

Nanook of the North

(*Featured Cast—Pathe—6 Reels*)

M. P. W.—One of the most suitable hot weather attractions within reach of exhibitors up to the present time. . . . It has vital interest for everyone. "Nanook of the North" is a screen classic.

N.—Put all the snow pictures you have ever seen together and they appear insignificent compared to "Nanook of the North," which comes forth as one of the greatest contributions to the screen.

T. R.—Entertainment? Rare. Photography? Superb.

F. D.—You can go the limit on your promises that it is unique and entertaining.

Yellow Men and Gold

(*Helene Chadwick and Richard Dix—Goldwyn —5,224 Feet*)

M. P. W.—Gouverneur Morris adventure story is made into thrilling picture.

T. R.—Lively riot of romance, wild adventure and whirling action which furnishes good entertainment and can be depended upon to win the favor of a majority of patrons.

N.—Action! That's the term that best describes this stirring story of red-blooded men.

E. H.—An imaginative satire of the sea, lost treasure and romance.

F. D.—Pleasing entertainment for those who like hidden treasure stories.

Paramount Opens School

(*Continued from page 21*)

members of the Paramount Stock Company is their ability to portray their emotions, the place for such portrayal is on the screen, and not in the studio. Temperament is a valuable asset, but temperament out of control is a nuisance to yourself and everybody about you. Bursts of so-called temperament in the studio will not be tolerated; we are all grown men and women, and our actions should be governed by sanity and common courtesy.

"5. No member of the company will be allowed to make a public appearance at a theatre or public entertainment without permission of the director of the stock company.

"6. Gifts and gratuities to any instructor or officer of the Paramount Stock Company, or anybody else connected with the studio, are strictly forbidden.

"7. Members of the stock company will be expected to play any part assigned to them. Success can be based only on good work, and ability to do good work can be demonstrated as well in a small bit as in a leading role. Therefore, never slight your work, no matter how inconsequential your role may seem.

"8. Be careful in the choice of your associates outside the studio. Remember: 'A man is known by the company he keeps.' A woman is known by the company she avoids.

"9. Do not confine your outlook on life to the activities of the studio. Broaden your viewpoint. Read good books; read a good newspaper and keep abreast of developments in politics, literature, economics, art. Remember that your mentality and your tastes shine through your eyes on the screen.

"10. The motion picture, because of its great distribution, gives you popularity, wealth and a great career. But, by virtue of this very distribution, it also brings enormous responsibilities. You must accept these responsibilities. The motion picture has made you an intimate friend of countless people whom you will never see. You are their friend, nevertheless, and it must be your constant care never to do anything or say anything that will betray the confidence these millions of motion picture lovers have placed in you. Therefore, members of the Paramount Stock Company are expected to avoid places, people, circumstances and conduct which might in any way bring themselves and the motion picture profession into disrepute. Any member failing strictly to observe this rule is liable to instant dismissal from the company."

That these rules will be something more than a formality is evidenced by the fact that Mr. Lasky is to receive weekly confidential reports on the work of each member of the company from the director, Cecil B. DeMille. These reports will carry details as to what classes each student has entered, the student's work in each and also his work in productions, his general deportment inside and outside the studio, with a statement as to the average rating for the week.

"Attendance at church," said Mr. Zukor, "is to be urged, but, of course, no effort will be made to dictate the religious practices of our people."

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"The Top of New York"

May McAvoy Has a Charming Role in Paramount Picture of Tenement House Life.

Reviewed by Fritz Tidden.

May McAvoy has a most congenial role in "The Top of New York," into which she infuses her fascinating personality and makes doubly attractive with her decided beauty. As Miss McAvoy's starring vehicles multiply the judiciousness of placing her name in electric lights, in a manner of speaking, becomes more and more apparent. She has won for herself a wide public already and with each picture she develops into a stronger drawing card for exhibitors. In this feature she takes what is basically a rather commonplace role and lifts it to a higher plane with her advantages enumerated above and her distinctive acting ability.

"The Top of New York" relates a sob story in such a way that what might have been made maudlin is deflected into direct sympathy, human appeal and genuine sentiment. Many things have contributed to this result but the most outstanding are the manner in which the picture has been directed and atmospherically mounted and the selection of an able cast comprised of players that give fine performances, and in each instance seem just the right person for the role.

With the pathos is intermingled a generous supply of comedy that comes as welcome relief considering the story is laid in sordid surroundings. Most of this is contributed by Carrie Clark Ward in a broad comedy part which she keeps just this side of the line of over emphasis. Walter McGrail is convincing in his role. The two children, Mary Jane Irving and Pat Moore, are especially appealing because they do not display any of the quite common precociousness that happens in some of the best regulated features.

The Cast

Hilda O'Shaunnessey.....May McAvoy
Emery Gray.....Walter McGrail
Micky O'Shaunnessey.....Pat Moore
Gregory Stearns.....Edward Cecil
Mr. Isaacson.....Charles Bennett
Susan Gray.....Mary Jane Irving
Mrs. Brady.....Carrie Clark Ward
Mr. Brady.....Arthur Hoyt

Story by Sonya Levien.
Scenario by George Hopkins.
Directed by William D. Taylor.
Length, 5,148 Feet.

The Story

Hilda O'Shaunnessey and her invalid brother, Micky, live in a tenement with their relations, the Bradys. Hilda clerks in the toy department of a big store and hopes to save money to send Micky to a sanitarium for proper treatment. Meanwhile, she keeps him on the roof as much as possible, and there he makes the acquaintance of little Susan Gray, daughter of Emery Gray, an artist, who has built a bungalow on the roof of an apartment house in the next street. Hilda's devotion to Micky arouses Gray's interest in the girl. To attract the Christmas trade in the toy department, Hilda is dressed up in various fancy costumes and as an animated doll is a great success. Her beauty attracts the proprietor of the store and he asks her what she wants for Christmas. The girl asks for an expensive fur coat, planning to sell it, get Micky into the hospital with the money, and then commit suicide rather than pay the price which she knew would be expected for the coat. Gray sees her on the roof and prevents her rash act, thrashes the man who has tried to win Hilda by such means, and asks her to become his wife.

IN THIS ISSUE

"The Unfoldment" (*Associated Exhibitors*)
"For Big Stakes" (*Fox*)
"A Millionaire For a Day" (*Pioneer*)
"Annabelle Lee" (*George Fecke*)
"The Girl in His Room" (*Vitagraph*)
"The Storm" (*Universal*)
"The Top of New York" (*Paramount*)
"A Virgin's Sacrifice" (*Vitagraph*)
"South of Suva" (*Paramount*)
"Divorce Coupons" (*Vitagraph*)
"Her Mad Bargain" (*First National*)
"The Half Breed" (*First National*)
"Her Night of Nights" (*Universal*)
"The White Masks" (*Merit*)

"A Millionaire for a Day"

Pioneer Presents Guy Empey in His Own Production of Oil Fields Story.

Reviewed by Fritz Tidden

"A Millionaire for a Day" has entertainment value in fairly good measure. Its theme is not startlingly new or is the outcome of the story for a moment in doubt, but considering that the plot revolves around the popular subject of the discovery of oil it should hold the interest of average audiences. Sudden and great wealth acquired by a young man trying to get enough money together to marry the girl of his choice has always seemed to have appeal, even if the story follows in familiar channels.

Arthur Guy Empey wrote the tale for his own starring vehicle, but he does not by any means hog the picture. He has given Harry Burkhardt Templar Saxe, William Eville, and Denton Vane plenty of opportunities for sharing in the acting honors, which they grasp with excellent result. Empey himself does good work except when he overdresses the part for comedy.

The Cast

Jim Warner.....Harry Burkhardt
Bobby Walters .....Guy Empey
Dorothy Wright .....Florence Evelyn Martin
Gamble Mason.....Templar Saxe
Surething Silvers .....William Eville

Story by Arthur Guy Empey
Scenario by William Addison Lathrop
Directed by Wilfred North
Length, Five Reels

The Story

Bobbie Walters succeeds in amassing a large bank roll in spite of his adversaries and then sets out to celebrate his good fortune. But it is short lived. The Wall Street sharks get to him good and proper with the result Bobbie climbs down from his perch, a sadder but a wiser man. But Bobbie is adamant. Besides, he has a girl waiting for him to get rich, and so he starts all over again. This time, however, the villains are bested, even though they dynamite his costly oil derricks and Bobbie emerges with a million and a wife.

"The Girl in His Room"

Vitagraph Production Starring Alice Calhoun Combines Two Good Stand-by Themes.

Reviewed by Marguerite Kemp.

Alice Calhoun can shoulder the responsibility of making a fair feature out of frail story material as well as any actress we know. She is pleasing to look upon and when handicapped by lack of things to do, as in this picture, she can play basketball or the piano gracefully.

The story is a combination of two good old stand-by themes—one, the girl who has never known her parents, and the other, the young man who returns from a sea voyage and finds a strange young woman making herself at home in his room. They combine very niccly, only needing the hook-up of a crooked father who has bestowed his client's home upon the daughter he had long neglected, and there you are!

The story gets under way with difficulty and has many draggy moments, but manages to sustain interest. The audience is kept guessing as to the identity of the father until the last. It does not reach any great dramatic heights, and the climax when the father is revealed as a crook does not come as a surprise for liberal hints had been thrown out.

Fay O'Neill, as a kitchen lackey, advanced to the position of companion, injects some splendid comedy in a whole-hearted manner that does wonders for the draggy moments. Eve Sothern, as a blonde vamp, adds nothing to the story and certainly not to the pictorial beauty of the feature, for her clothes, hats, and coiffure are too messy for words.

The Cast

Myra Pendleton.....Alice Calhoun
Kirk Waring.....Warner Baxter
Paul Dupre.....Robert Anderson
Molly Maguire.....Fay O'Neill
Elinor Larrimore.....Eve Sothern

Adapted from the Play by J. Raleigh Davies.
Scenario by C. Graham Baker and Harry Dittmar.
Directed by Edward Jose.
Length, 4,523 Feet.

The Story

Myra goes to New York from her boarding school at the request of the father she has never seen, and is installed by his supposed agent in a beautiful home which he has given her. Kirk Waring returns from an ocean trip and finds the beautiful stranger in his home. Upon investigation he finds a note from his attorney advising him the Warren home and fortune has been dedicated to a cause he could never understand. Kirk visits his old home to secure some bonds from a hidden safe. He is discovered by the girl who knows him, despite his disguise, and recognizes the handwriting on a note he drops as that of her father. Then the wanderer is sought by the two—the daughter he has neglected and the victim of his theft, but his son-in-law refuses to prosecute.

"A Case of Identity"

Another of the entertaining Sherlock Holmes comedies offered by Educational makes its appearance in "A Case of Identity," one of Sir Arthur Conan Doyle's most interesting stories. It is acted with such skill and understanding that it seems as though Sir Arthur's characters had come to life and were enacting their tragedy before one's eyes. Eille Norwood plays the great detective and Hubert Willis is Watson. Edna Flugrath and Nelson Ramsey, on whom the chief burden falls, do excellent work. It is in two reels.—S.S.

Newest Reviews and Comments

"The Storm"

Well Known Stage Melodrama Makes Exceptional Picture—Released by Universal.

Reviewed by Fritz Tidden.

From a showman's angle, "The Storm" is a knockout. It has everything! And everything is exceptionally well done. It's a sure-fire moneymaker. It is one of those pictures about which this can be said without reserve or conservatively without fear of making false prophecies.

"The Storm" is one of the distinctive pictures of the year. It is an adaptation of Langdon McCormick's stage melodrama of the same name which played an extended engagement in New York and then made a wide tour. The film version adheres especially firmly to the original, the only apparent changes being additions and further exposition for the first reels that fit onto the story with uncommonly intimate relationship.

The play was pure melodrama with especially well manipulated stage effects for thrills, notably in the scene of the forest fire. The adaptation has retained all the melodramatic flavor and force, and what were stage effects have become the real thing. The picture begins with a snow storm and ends with the fire. They have the healthy effect of walloping you at the start and then again at the climax.

What transpires between is elemental; an elemental conflict, the love of two men for a girl, who are trapped in a Northwoods cabin throughout the winter by the great snows. It has elemental appeal, which, in final analysis, is what has always pleased Mr. and Mrs. G. Average Theatregoer most in this sort of entertainment.

But the success of the picture does not by any means lie solely in the subject matter. Quite the contrary. What stamps "The Storm" as an exceptional picture is the inspiring manner in which the production is made in all departments. Reginald Barker's direction has intensified the drama, with his smooth narration of the story, in which he has, of course, been aided by an expert scenarist. His selection of exterior scenery and arrangement of interiors has mounted the picture with fine atmosphere.

The acting is superb. Although House Peters is starred, Matt Moore and Virginia Valli share acting honors with him. These three play what are practically the only roles of importance, with the possible exception of Josef Swickard in a part that appears for a time in the first reels. The method of the trio is restrained and being done as well as they are their performances are tremendously effective. The photography is artistic in composition and clear in result. The shots of the forest fire, which is especially well staged, will tend to make the spectator feel the heat and thrill him out of his seat.

You evidently have seen "The Storm is Coming."

You can go the limit in saying "The Storm is Here."

The Cast

Dave Stewart.....Matt Moore
Burr Winton.....House Peters
Jacques Fachard.....Josef Swickard
Minette Fachard.....Virginia Valli
Nanteeka ..... Frank Lanning
N. W. M. Police Sgt.....Gordon McGee

Adapted from Langdon McCormick's Play of the Same Name.

Scenario by J. G. Hawks.
Directed by Reginald Barker.
Photographed by Percy Hilburn.
Length, 7,400 Feet.

The Story

David Stewart, blase rounder of the cities, has seen "too much" of women, and is beginning to love the straight, clean Northwoods. He saves Burr Winton, a great, honest hulk of a woodsman, from robbery and possible injury at the hands of a gang in a trading post where Burr came for supplies. A friendship develops which results in Burr taking David back with him to his valley trapping domain, where for four long months snow will hem them in where women never come—a pleasure for the jaded David. But a few days before the snows Burr is visited unexpectedly by Fachard, a Canuck smuggler, and his daughter. Fachard has been wounded by the Mounted and dies. Snow chains Burr and David with the girl for winter. What comes shows every human weakness that ultra civilization has developed in David and every primitive good quality that the woods have kept in Burr.

They are willing to murder each other from the second day, over Minette Fachard, and she tries to keep them friendly.

When Spring frees them a forest fire brings a dramatic denouement that marks the girl's choice clear to her.

"For Big Stakes"

Fire Scene in Fox Production Starring Tom Mix is Big Thrill.

Reviewed by Mary Kelly

Tom Mix leads a precarious existence indeed, in this feature, in which the odds are against him as never before. This hero-in-danger complex in the production is rather too prominent for plausibility's sake. The effect is as if the author and director had thrown realism to the winds for the sake of exploiting the star. This would be justifiable, in view of his famed daredeviltry, if the stunts were as startling as they sometimes are. But with the exception of the tremendous fire scene at the close, and this is not a vehicle for Mix, there are no unusual thrills. The fighting and shooting is heavy, but the victories are a little too easy to bring much suspense. If they were a little more realistic and less like one-man achievements, they would be more certain to hold the interest.

The fire scene has been excellently done. There is an effect of expanse and abandon about it that is quite out of the ordinary. It is as if the whole town and the surrounding prairie for miles about were in flames. The tension is increased by the terrific fight in the burning house and later the rescue of the girl. Patsy Ruth Miller is especially appealing in this role.

The Cast

"Clean-up" Sudden.....Tom Mix
Dorothy Clark .....Patsy Ruth Miller
Scott Mason.....Sid Jordan
Rowell Clark.....Bert Sprotte
Ramon Valdez.....Joe Harris
Sheriff Blaisdell.....Al Fremont
Tin Horn Johnnie.....Earl Simpson

Story and Scenario Not Credited
Direction by Lynn Reynolds
Length, 4,378 Feet.

The Story

"Clean-up" Sudden is a strange cow-boy in Pima County, Arizona. He upsets precedent by intimidating the sheriff into opening up the jail and freeing Peterson, a pitiful object, who is in for stealing barbed wire, and whose wife has died while he was imprisoned. Pretty Dorothy Clark has been taking care of Peterson's little boy, and "Clean-up" falls in love with her. The whole community is down on him because of his fearlessness and prowess with the gun and lariat. He proves many times that he is superior to the others. One frame-up leads to another, until one of his enemies burns the Clark home, after tying Dorothy to a tree. After many thrilling escapades, he saves her and wins a new reputation for bravery.

Program and Exploitation Catchline:

There's a Fire Scene So Real That It Almost Eats Up the Picture!—It's the Final Thrill in a Picture About a Man Who Is a Hero Every Minute—Tom Mix and Patsy Ruth Miller Are an Attractive Team.

"The Unfoldment"

Strong Spiritual Theme is Principal Contribution of Associated Exhibitors' Product.

Reviewed by Mary Kelly

As a picture with a deep religious motive, "The Unfoldment" is unusually interesting. It is done with so much dignity and intelligence that it survives the frequent weakness of such productions which are apt to be laughable at times in their intense morality. It is a picture of reform and naturally its appeal is limited to the more or less serious-minded patron. The title speaks for itself in this regard. It is a story with a spiritual lesson, told without reference to any sect or creed. While the action and the characters are a strong factor, by far the greater stress is laid upon the theme. This would suggest that the tastes of the patrons in your neighborhood be carefully considered, and particularly their reaction to the feature of the "uplift" type.

The development of the motive reaches its zenith when the girl describes the life of Christ to the prisoners. This is done by means of reproducing some of the old masterpieces. The painting of the "Last Supper" is one of these that has been exceptionally well posed.

Most important in appraising the work of the cast is their whole-souled sincerity. The difficulty of making the subject-matter register has been appreciated by them and the result is an interesting performance, part honors being due to conscientious directing. Special mention, in exploitation, should be made of the fact that this feature marks Florence Lawrence's return to the screen.

The Cast

Katherine Nevin .....Florence Lawrence
Martha Osborne.....Barbara Bedford
James Osborne.....Chas. K. French
Charles MacLaughlin.....William Conklin
Angus.....Albert Prisco
Mrs. MacLaughlin.....Lydia Knott
Jack Nevin.....Raymond Cannon
"Mayor of Ave. A".....Murdock MacQuarrie
Ted Peckham.....Wade Boteler

Story and Scenario by James Cauldwell and Reid Heustis
Direction by George Kern
Length, 5,795 Feet.

The Story

Adversity threw Katherine Nevin into the environment of a big newspaper organization and brought her into contact with all sorts and conditions of people—the self-sufficient owner; the iconoclastic city editor; his pitifully crippled brother whose condition has made him bitter against God; the revenge-seeking man of the streets.

It remained for her, through the power of the photoplay screen, to show each one to himself in his true light. She made them see themselves as others saw them and revealed to them the truth that, "As you think, so you are." She also untangled several difficulties and two romances.

Program and Exploitation Catchline:

A Picture With a Message That you Can't Resist—Inspired Entertainment With a Splendid Cast—Florence Lawrence, the Biograph Girl of Early Moving Picture Times Proves That She Still Deserves a Place in Your Hearts.

The Gyro-Designer and Smoke Rings

This Kineto Review shows how a gyroscope top equipped with a funnel filled with sand will trace different designs on a table-top. It shows also how smoke rings can be formed by forcing smoke through a small opening in a tin can somewhat in the way that a smoker blows smoke rings through pursed lips. These pictures lack the usual interest of Kineto Reviews. Their chief virtue is in their brevity.—T. S. daP.

Newest Reviews and Comments

"Divorce Coupons"

Splendid Vehicle and Cast Has Been Provided For Corinne Griffith by Vitagraph.

Reviewed by Mary Kelly.

"Divorce Coupons" sells Corinne Griffith in one of the most successful methods conceivable. She has been cast and directed with splendid box-office judgment, and for various reasons makes an appeal that is hard to resist. Pictorially, as the wife to unlimited millions, she registers one hundred per cent. in magnificent array of becoming gowns. Dramatically, she is just as certain, for the role is one that commands sincere interest, and her interpretation of it is most sympathetic.

An exceptionally good story has been used. A slightly different angle to the play of the unsatisfactory marriage has been conceived, and played to dramatic advantage. The thing that threatens the happiness of husband and wife is a malicious freak of circumstance, a purely imaginary barrier, a fact which makes the situation the more crucial. The "Divorce Coupon" is the term which the girl uses in describing the promise of freedom which always goes with the bonds of matrimony. Alimony is the interest. But in this case she falls in love with her husband and has no desire for divorce, only her early comment comes back on her, and that provides the emotional interest.

The supporting cast has much to offer. Mona Lisa, in the role of Ishtar Lane, the psychic, is a remarkable personality. Her performance, which might easily be overdone both by the director and herself, adds only the slightest mystical touch, and is effective because of this. Photography, lighting and settings are matters that have been given fine consideration.

The production gives every promise of being a good investment for the exhibitor.

The Cast

Linda Catherton.....Corinne Griffith
Roland Bland.....Holmes E. Herbert
Ishtar Lane.....Mona Lisa
Teddy Beaudine.....Diana Allen
Conrad Fontaine.....Cyril Ring
Buddy ..... Vincent Coleman

Story by Ethel Watts Mumford.
Scenario by William B. Courtney.
Direction by Webster Campbell.
Length, 5,249 Feet.

The Story

Linda Catherton, a young girl whose family has fallen into poverty, longs for riches and the life of the city. Her school boy chum, a young lawyer, wants to marry her, but money is the object of Linda's marriage and she refuses. Then the society belle of the small Southern town is married. She asks Linda to be her bridesmaid. The girl accepts because Roland Bland, a wealthy young man, but notorious and known as the Universal Corespondent, is to be best man. She sees in him her opportunity, and in her simple country way wins his heart. He, like Adam, falls for the girl, and when he learns that he has bitten into the apple starts to make things merry. He goes out to give her evidence enough for a divorce, but the girl has learned to love him dearly and refuses to be separated.

Then the other woman enters the scene. She loves the husband, but her love is of the kind that wants to make him happy with his own wife. Here an intense bit of dramatic action ensues. The villain is made away with, and with the cold, grey dawn of a new days, as the angelus is ringing, the other woman finishes her work and the couple are united.

Program and Exploitation Catchlines:

"Divorce Coupons"—the Guarantee That Goes With An Advantageous Marriage—the Story of a Girl Who Married for the Sake of Alimony—the Unusual Turn in Events That Gave Her a Different Conception of Marriage.

"Her Night of Nights"

Universal Production Gives Marie Prevost Opportunity to Wear Several Wonderful Gowns.

Reviewed by C. S. Sewell.

Abundant opportunity is afforded Marie Prevost to display her personal charm in her newest Universal feature, "Her Night of Nights," as she is cast as a model who displays many types of gorgeous gowns in an exclusive Fifth Avenue shop and later appears in an abbreviated costume at a ball which reminds the spectator of the costumes she wore when a bathing beauty.

As in her previous productions, Miss Prevost is charming and attractive and acts with ability, but she has not been provided with a particularly interesting story in this instance, the theme dealing with the scrape a girl got in an effort to assist a husband in making his wife jealous. It has not been presented with any especially novel angles.

The star is assisted by a capable cast, including Edward Hearn, as her serious-minded lover; Hal Cooley, as a rather gay young husband, and Betty Francisco, as his chorus girl wife. Then there is also Richard Daniels, a very much freckled youngster. Director Hobart Henley has succeeded in making this production only one of average appeal, the star being its main drawing power.

The Cast

Molly May Mahone.....Marie Prevost
Jerry Trimble.....Edward Hearn
Ted Bradley.....Hal Cooley
Myone Bradley.....Betty Francisco
Cyrus Bradley.....Charles Arling
Lily Everson.....Jane Starr
Pop Mahone.....Robert Dailey
Micky Mahone.....Richard Daniels

Adapted from Story by C. S. Montayne.
Scenario by Doris Shroeder.
Directed by Hobart Henley.
Photographed by Victor Milner.
Length, 5 Reels.

The Story

Molly Mahone, who loves pretty things, is a model in a Fifth Avenue shop. Suddenly she finds herself in love with a hard working young man and her butterfly tastes vanish and she helps him save to buy a home. Her sweetheart, Jerry, is unable to meet her at the appointed time to take up the option, and peeved, she spends the money on furs. A quarrel ensues and she goes to a ball with Ted Bradley who wants to make his wife jealous to regain her love. A raid and other complications ensue, however, everything is finally straightened out.

Program and Exploitation Catchlines:

Always Attractive Marie Prevost in a Peppy Story of a Girl Who Loved Luxury But Who Finally Married a Poor Man.

You Will Like Marie Prevost in This Picture, in Which She Wears Some Wonderful Gowns.

"Circus Days"

The days of childhood are brought back by this two-reel W. S. Campbell Comedy for Educational release. The main idea centers around one of those backyard circuses that used to—and still do—charge two pins admission. But here all the actors aren't children; there's Joey, the clever monk, and the famous Campbell dog, and everybody unites in making this one of the best Campbell comedies yet turned out. Charles Hochberg is to be commended for his direction. A. Linkof is also mentioned in that connection. Little Joey, than whom there was no cleverer monk, is now dead of pneumonia and will be sadly missed by children the country over. One picture of feature length in which he appeared was "The Four Horsemen." He's at his best in "Circus Days."—S. S.

"Her Mad Bargain"

Associated First National Presents Anita Stewart in Extraordinary But Generally Acceptable Story.

Reviewed by Mary Kelly.

Anita Stewart is presented here in a picture that is improbable but generally acceptable. The story concerns a bargain of an extraordinary nature and will appeal in many cases just because it is far removed from common experience. In depicting the heroine's progress through various environments of poverty and luxury, and her artistic, social and business pursuits, there is an attractive panorama that can be counted upon to win approval. The production has been interestingly staged, and has the conventional quota of comedy and pathos. It contains enough diversion to be assured of at least average success.

"Her Mad Bargain" is the agreement to take her own life after one year, upon the receipt of $50,000. This sum of money is the temporary relief offered by an interested artist who discovers the girl attempting suicide. Anita Stewart's role is a rather strenuous one from the outset. Restraint may seem incompatible with the circumstances, but her performance would be more artistic if she suffered less ostentatiously. All of her work in this picture gives the impression that she is too conscious of the camera. Walter McGrail's sincerity provides a good balance in this respect. Ernest Butterfield, as the kid, is another human note, and the scene of his automobile accident is unusually realistic.

The Cast

Alice Lambert.....Anita Stewart
Grant Lewis.....Arthur Edmund Carew
Mrs. Henry Beresford.....Helen Raymond
Mrs. Gordon Howe.....Adele Farrington
Mrs. Dunn.....Margaret McWade
Parsons ..... Percy Challenger
David Leighton.....Walter McGrail
Ruth Beresford.....Gertrude Astor
Monsieur Armand.....George B. Williams
Jerry Dunn, Jr.....Ernest Butterworth
Jerry Dunn, Sr.....Will Badger

Story and Scenario by Josephine Quirk.
Direction by Edwin Carewe.
Length, 5,491 Feet.

The Story

Alice Lambert's life had been crowded with sorrow and disallusionment. But David Leighton arrives upon the scene just as she is about to kill herself, and, by accusing her of being a coward and a quitter, he induces her to allow him to insure her life for one year. Provided with munificent funds and a new attitude toward life, Alice soon learns that luxury does not necessarily mean happiness and also that she has much to live for. At the end of her probation period, she assures David that there is no further need to insure her against suicide and joyfully accepts his proposal of marriage.

Program and Exploitation Catchlines:

Would You Agree to End Your Life After One Year's Time for the Sum of Fifty Thousand Dollars If You Were Tired of Living?—Anita Stewart's is Such a Wild Agreement, But During the One Year's Time, She—But That's the Picture.

"The Fatal Marriage"

Under the former title, "Enoch Arden," this feature was reviewed by MOVING PICTURE WORLD, April 24, 1915. The present version has suffered a number of changes and has been re-titled. The story is based on Tennyson's familiar poem and has been presented in a slow, quiet manner typical of the old-fashioned production. In attracting present-day interest, the best means is the use of the names of Lillian Gish and Wallace Reid. D. W. Griffith who supervised the production also plays a small role. The direction is by William Christy Cabanne, the footage, 4630 feet, and the distribution by R-C.—M. K.

Newest Reviews and Comments

"The Half Breed"

First National Presents Story Featuring Wheeler Oakman Based On Oliver Morosco Stage Play.

Reviewed by C. S. Sewell.

That there is an almost insurmountable blood barrier against which the half-breed Indian has to fight, regardless of the advantages given him by education and civilization; and how the effect of this in overthrowing his cherished desires will bring to the surface the traits of his Indian blood, is the theme of "The Half Breed," the Oliver Morosco production, featuring Wheeler Oakman in the title role, which is distributed by First National.

Mr. Oakman is a good selection for the role and portrays it with realism; however, it is not a pleasant story particularly where he allows his savage traits to get the better of him when he is finally repulsed by the white girl who has previously favored his suit and he does things which alienate your sympathy for him.

One of the weak points of the picture, from an audience standpoint, is the fact that there is no strong sympathy established for either the hero or any of the characters and while there are some melodramatic scenes they are not convincing nor are there the compelling dramatic touches that would make you forget this lack of sympathy. Mary Anderson is satisfactory as the white girl, who allows herself to be carried away by romance, but finally decided against the half-breed. The remaining roles are in capable hands.

The settings are good, the atmosphere realistic, and there are some thrills particularly in rounding up the immense herd of cattle and where the hero and the other girl dive into a stream on horseback, but the continuity of the story is faulty and several times the spectator finds it hard to clearly follow the action.

The Cast

Delmar Spavinaw.....Wheeler Oakman
Doll Pardeau.....Ann May
Evelyn Huntington.....Mary Anderson
Ross Kennion.....Hugh Thompson
Judge Huntington.....Joseph Dowling
Juan Del Rey.....N. F. DeRuiz
John Spavinaw.....Carl Stockdale
Dick Kennion.....King Evers

From Oliver Morosco's Stage Play.
Adapted and Directed by Charles Taylor.
Length, 5,484 Feet.

The Story

Delmar Spavinaw, a half-breed, loves Evelyn Huntington, whose father, Judge Huntington, is prejudiced against him because of his race. Evelyn, carried away by romance, favors his suit, but finally realizes that she really loves Ross Kennion, an honorable, upright, though unromantic white man. Disappointed in his love affair and goaded by the treatment of the whites who have sought to have his Indian mother evicted from land which she rightfully owns, his savage instincts get the better of him and he plans revenge. Seeking to obtain important papers, his fellow conspirators murder a white man and it is necessary to leave the country. Delmar plans to take Kennion's son, also his cattle, and to force Evelyn to go with him. He gets away with the cattle and en route to the border meets Evelyn's chum, Doll, who decides to go with him, and they finally reach Mexico safely.

Program and Exploitation Catchlines:

Dramatic Story of What a Half-Breed Indian and White Man Has to Contend With.

See Wheeler Oakman in This Stirring Drama of the Red-Man, Based on the Oliver Morosco Stage Success of the Same Title.

"Some Baby"

There are a number of good comedy situations in this single-reel Pathe offering, starring Snub Pollard, assisted by Marie Mosquini. It is a broad comedy of newlyweds who have a baby wished on them as a wedding present. Someone steals the baby along with all of the furniture and the chase to recover the little tot when its mother demands its return, will furnish many laughs. This one ought to please the average audience.—C. S. S.

"Annabel Lee"

Picture Based On Edgar Allen Poe's Verses Has Poetic Appeal Primarily —Distributed by George Fecke.

Reviewed by Mary Kelly.

Edgar Allen Poe's verses to "Annabel Lee" suggested the story which has been used for the picture, and the picture like the poem is without a dramatic punch. Conceived primarily as esthetic entertainment, it lacks realism. The characters are more like dream figures and the action is long drawn-out with a heavy emphasis on sentiment throughout. For instance the interlude while the hero is lost at sea is almost entirely without suspense. This time is marked by delicate touches indicating the grief of his mother and the loyalty of his sweetheart, but nothing happens to preserve the interest. The constant reminder that he is still loved by those behind is without novelty or much action. Scenes that might have been made vivid, such as the storm at sea or the rescue from the desert island have been only faintly suggested, instead of shown.

This tyle of subject might make a more certain appeal if it were considerably shortened, and presented more as an illustrated poem than a feature production. It has been produced in a poetic mood and to those who enjoy this sort of entertainment, it will no doubt be pleasing.

The Cast

Annabel Lee.....Lorraine Harding
David Martin.....Jack O'Brien
Mother Martin.....Florida Kingsley
Colonel Lee.....Louis Stearns
David Martin (as a child).....Ben Grauer
Annabel Lee (as a child)...Arline Blackburn
David Grainger.....Earnest Hilliard

Adapted from the Poem by Edgar Allen Poe.
Scenario by Arthur Brilant.
Direction by William J. Scully.
Length, 4,800 Feet.

The Story

Annabel Lee lives on a hill in the most beautiful residence in a small fishing village. Her sweetheart, David, is a fisher boy, whom her father does not recognize as a suitable husband. He promises, however, to give his consent to the marriage, if David will go away for a year, and if in the meantime their love remains true. David and the Chinese cook on board the ship, on which he sails away, are banished from the vessel by a jealous crew. They are sent out into the storm in a small life boat. They swim to the shore of a desert island but David's companion contracts a fever and dies. David's mother receives word that he has been drowned and goes to live with Annabel. Finally a ship comes within sight of the island, and David's signals are answered. He gets back home safely and is welcomed by Annabel and his mother.

Program and Exploitation Catchlines:

Edgar Allen Poe's Famous Love Poem Adapted to the Screen—the Story of a Beautiful Girl and a Poor Fisher Boy and a Love that Survived All Time and Distances.

"Starland Revue"

The fourth of the R-C series devoted to offstage moments of the favorite stars on Broadway is up to the interesting standard of the first three. Perhaps the most vivid scene is George Arliss' rehearsal with his leading woman. Eddie Cantor from a domestic angle, Master Gabrielle in a scene with Charlotte Greenwood and attractive shots from "Tangerine" and "Blossom Time" are included. —M. K.

"South of Suva"

In Different Type of Role For Paramount Mary Miles Minter Reveals Unusual Ability and Charm.

Reviewed by C. S. Sewell.

Never has Mary Miles Minter appeared more attractive or charming than in the Realart production, "South of Suva," which is distributed by Famous Players-Lasky. Cast in a straight role as a grown woman, a young bride, in contrast to the sweet and honeyed type of girlie-girlie pictures with which she has been largely associated, she acts with ability and is always a treat to the eye.

The entire action of the story takes place in the tropics "South of Suva" in the Fiji Island group. The tropical atmosphere is well and convincingly handled, the story, however, is only of average interest and fails to carry conviction at times. Strangely enough, the very appealing personality and magnetism of the star has much to do with this, as it seems hardly normal for a man to choose a life of degradation with semi-savage companions in place of a girl of such beauty and refinement. In brief the star was far finer than the picture, but this has happened to Miss Minter before.

There are other apparent inconsistencies and despite the strong appeal of Mary Miles Minter, whose work will endear her more than ever to her admirers, the production as a whole is only one of average quality.

John Bowers is satisfactory as the lover and rival of the degenerate husband, admirably portrayed by Walter Long, revealing the strong contrast between the husband and wife. Roy Atwell gets considerable comedy out of a character role, but is inclined to overdo it at times and his makeup shows up badly in some of the closeups.

The Cast

Phyllis Latimer.....Mary Miles Minter
Pauline Leonard.....Winifred Bryson
Sydney Latimer.....Walter Long
John Webster.....John Bowers
Marmaduke Grubb.....Roy Atwell

Story by Ewart Adamson.
Scenario by Fred Myton.
Directed by Frank Urwon.
Length, 5 Reels.

The Story

Phyllis Latimer, bride for a year, unexpectedly goes to join her husband in the Fiji Islands. She finds him a dissipated degenerate surrounded by native women. She gives him back his rings and puts him on probation. After two weeks she finds his regeneration is hopeless. Preparing to leave him he seeks to attack her but the falling of a canopy stuns him. Making her getaway she finds she has not enough money to pay her steamer passage from the island. Mistaken for the ward of her husbands enemy, Webster, she decides to impersonate her. Their friendship ripens and Latimer on a visit to Webster finds her and takes her back. Refusing to join in his plans, Latimer in a drunken frenzy gives her to the savage natives as a sacrifice to their gods. Webster, learning of this, arrives in time to save her, and Latimer is killed in the battle with the native police.

Program and Exploitation Catchlines:

Always Charming and Attractive, Mary Miles Minter in a Story of the Tropics, in a Role That Will Make You Like Her Better Than Ever.

Where is "Suva?" See This Picture and You Will Know. But Best of All, You Will See Beautiful Mary Miles Minter More Lovely and Charming Than Ever.

Exploitation Angles: While the tropical location of this story will furnish angles for exploitation your main point of appeal to patrons should be on the star. She is shown in a role different from her usual type and one which reveals her as an actress of beauty, charm, ability and personality.

Newest Reviews and Comments

"A Virgin's Sacrifice"

Vitagraph Production of Story of the North Woods Stars Corinne Griffith.

Reviewed by Mary Kelly.

The lack of suspense in "A Virgin's Sacrifice" is so evident that the picture as a whole is hardly more than mediocre. It fails in the art of keeping one guessing. This applies not only to the main theme, the chief purpose of which is to mislead, but in the development of the drama. Even at the time of the climax, the thrills are more or less uncertain, as the outcome is so obvious. It is the old story of the caged girl and her captor. The preparation for her rescue is revealed with such care that it is robbed almost of surprise. If there were more novelty in the material, it would register in spite of the method of handling, but the main situation is as old as moving pictures and has lost something by repetition.

Sentiment and chivalry run high in the story. A young man volunteers to pose as the father of a mysterious infant to save the name of a girl who is posing as the mother. Corinne Griffith has little to do except look tragic. There are a number of stunning close-ups of her. The backgrounds and atmosphere are typical of the usual picture of the Canadian woods. One of the more striking touches is the burning of the gambling house, a final crimson flash in the snow.

The Cast

Althea Sherrill.....Corinne Griffith
Tom Merwin.....Curtis Cooksey
David Sherrill.....David Torrence
Mrs. Sherrill.....Louise Cussing
Jacques ..... Nick Thompson
Nokomis ..... Miss Eagle
Sam Bellows.....George McQuarrie
Batielle ..... Charles Henderson

Story and Scenario by William B. Courtney.
Direction by Webster Campbell.
Length, 4,867 Feet.

The Story

The story deals with a man who agrees to marry a girl in order to save her from a great danger, the nature of which is not disclosed. The youth fights his enemies in the dark, aided by an Indian and half dozen wolf-dogs. His faith in the girl never falters, although circumstances indicate that she is unfaithful. His love goads him on into new dangers and adventures, face to face with a gang of outlaws, but he braves it all, and brings her safely home, where the mystery surrounding her life is cleared.

Program and Exploitation Catchlines:

Corinne Griffith in a Role That Has Inspired Sympathy Throughout the Ages—a Girl Who Sacrifices a Priceless Reputation for Some One She Loves—the Story of Her Love and Two Men.

"Screen Snapshots No. 3"

This fan magazine of the screen, distributed by Pathe, contains several interesting items. One shows Carmel Myers, Bessie Love, Ruth Clifford, Pauline Stark and Colleen Moore making fudge. Other items show Bryant Washburn, Buster Keaton, Snub Pollard, Marie Mosquini, Nell Shipman and Baby Peggy. —C. S. S.

"Friday the Thirteenth"

Naturally this single reel comedy, distributed by Pathe, deals with superstitions, and Paul Parrott gets into all kinds of scrapes and trouble thereby. This number is of especial interest on account of the presence of a new leading woman, Jobyna Ralston. She is an attractive and capable assistant of the star. This comedy is of average interest and contains several amusing situations.—C. S. S.

"From the Death of H. H. Pope Benedict XV to the Coronation of H. H. Pope Pius XI"

An interesting three-reel film showing the events taking place in Rome during the time described in the title has been brought to this country by Luigi Brunacci. The producers of this picture obtained permission to photograph some of the proceedings at the time of the funeral of Pope Benedict and the election and coronation of Pope Pius within the Vatican precincts where the news photographers were not allowed. Particularly among these is the procession of cardinals, that gives a close view of each as he passes.

The photography is unusually clear, taking into consideration the fact that around the time of the election and coronation of the present Pope the Roman weather was especially foggy with frequent heavy rains. The film will have interest for others as well as Roman Catholics.—F. T.

Lighting the Sea-Lanes to New York Harbor

Few people take time to think how the incoming and outgoing vessels in New York's harbor, the greatest harbor in the world, are aided in keeping to their course in deep water. Most people just take it for granted that they come and go in a hit or miss manner without any definite course to follow.

But this picture illustrates what a vast amount of work and care is necessary to keep the safe-guarding lights and warning bells along the water "pathways" within the harbor on the job.

The Ambrose Channel is shown, "the Broadway of the waterways," with its never-ceasing harbor traffic, and the miles of buoys that guide the ships in their courses. The bouy tender that makes trips ever so often to see that the buoys are in working order and supply them with gas-tanks for their lights is shown making its rounds. And there are also glimpses of the huge lights in the light-houses at the harbor entrance that guide ships coming into the most populous waterway in the world. —T. S. daP.

"The Man Haters"

Though not a new idea, this is a bright and entertaining little comedy dealing with six attractive girls who vow to have nothing to do with men. To escape them they charter a yacht. Of course a mere man is rescued and all of the girls secretly try to win his favor, but they overwhelm him and he prefers to return to his raft and take the chance of rescue. There is good satirical comedy to this idea and the girls are attractive (Pathe).—C. S. S.

"Pathe Review No. 162"

Continuing the series of "Photographic Gems" which have appeared in several of the recent issues of the Review and which are all beautiful and exceedingly well done, this number shows scenes on St. Johns River in Florida. Particularly striking are the views taken by employing the river as a mirror. Other interesting sections show views of polar bear hunters among the eskimos of Siberia, striking scenes of the engineering marvel of the bridge over the Firth of Forth in Scotland, training of police dogs, and a color section dealing with the modern city of Arles and ruins of the Roman city of Arlelatum.—C. S. S.

"The White Masks"

Merit Company Releases Franklyn Farnum Feature Combining the Thrills of the Prize Ring and the Ku Klux.

Reviewed by Mary Kelly.

After a somewhat labored opening, "The White Masks" develops into a stirring drama and succeeds in registering a good punch at the finale. The lengthy preparation for the excitement may be for the sake of contrast with the purpose of accumulating the interest gradually. But it is too slow in moving to accomplish this. The first part of the film could be cut to the decided advantage of the effect of the whole. Repeated emphasis on the villainy of the villain, the integrity of the hero, the facetiousness of his companion is unnecessary, after having been once suggested.

Considerable effort has been made to make this rank as something different among Westerns. The thrill of the prize ring and the maneuvers of a band similar to the Ku Klux help in accomplishing this. Upon the occasion of the first showing, the scene of the prize fight met with evident approval. Shorty Hamilton, who figures in this scene, gives the most interesting performance of the entire cast, not excepting the star. Franklyn Farnum's work is along traditional lines, and he proves that in combining the arts of smiling and fighting, he is an adept.

The Cast

Jack Bray.....Franklyn Farnum
Jim Dougherty.....Al Hart
Olga Swenson.....Virginia Lee
Battling Rush.....Shorty Hamilton

Adapted from the Story by E. H. Corr.
Scenario by Marian Hatch.
Direction by George Holt.
Length, 5,000 Feet.

The Story

Jack Bray is a wanderer in the wilderness of a Western town, governed principally by a band known as the "six-o-one," a gang of masked riders. While their original purpose was protection and not disturbance, they are temporarily under the direction of a degenerate, Jim Dougherty, keeper of the saloon. Jim is the unwelcome suitor of Olga Swenson, the pianist in the cafe. Jack falls in love with her and incurs the enmity of Jim. Jack manages Battling Rush in a prize fight which is the event of the season, and in spite of his big opponent and the crooked work of the gang, he wins. Jack finds he has to fight for Olga, but he gets her.

Program and Exploitation Catchlines:

The Story of a Band Like the Ku-Klux, Ruled by the Most Wicked Man in Town—a Prize Fight With a Comedian for a Champion—a Romance Between the Saloon-Keeper's Girl and the Stranger.

"A Japanese Nightingale"

Fannie Ward is the star of this re-issued Pathe playlet in three reels, originally released in five reels Based on a popular book by Onoto Watana, which was also made into a successful play, it tells a pretty story with strong dramatic moments. As the title implies, it is Japanese throughout and the sets are striking and the atmosphere well maintained. A feature of the production is the fact that with the exception of the two leading characters all of the other roles are portrayed by Japanese actors. It is a production which will appeal to the average audience and is one of the best of the playlets recently released. —C. S. S.

INDEPENDENT SHOWMEN'S NUMBER Out Next Week

PROJECTION

By F. H. RICHARDSON

Primed and Cocked

W. F. Achuster, projectionist, Globe Theatre, Albany, Oregon, writes:

I'm all primed and cocked, ready to shoot, and intend to do so straight from the shoulder. Take great pleasure in reading the department each week, seeking therein the nourishment necessary to the making of the efficient projectionist—and, heaven knows, there is need of progressive projectionists on this Pacific Coast of ours.

I have met some real men in the Portland local—to which I belong as an auxiliary—but the "Know-It-Alls" and the "That's-Good-Enoughs" are in the majority or I'm a liar by the clock. Practically everyone in the profession out here goes by the title "Operator," and right here let me inject a bit of experience: I am not an A-1 projectionist YET, but it is my ambition to be just that, and history tells us that mere man in order to become great must fix his eyes on and grasp for higher things. Also once he starts upward he must live up to his ambition.

About two weeks after taking this place, when signing a slip for my week's stipend, I noticed that "operator" had been written in. I protested, whereupon the manager said I was "operator" to him, and not "projectionist," and that he did not believe in such pettish stuff. To many this may seem self-condemning, but I noticed that many who know have commended me on the excellence of my work, which is proof that good work is noticed and that in the end it will win out.

Cracked Sprocket Holes

Fully 95 per cent. of the film I use has cracked sprocket holes, at least in some degree. It is possible for a film with cracked sprocket holes to run perfectly, no matter how perfect the projector itself may be?

Is a new film, which has not been properly waxed more apt to cause a rough picture than one which is worn in? I have run some new film with a far less satisfactory result than some of the old, pretty badly broken up stuff.

Have we any punch-hole artists out this way? I'll say we HAVE. Keeps me busy during matinees cutting them out, and otherwise repairing the films for the evening show. Why don't I do it before matinee? Because it would not be appreciated and the pay does not justify my working more hours than I do.

I have several of the old six-spoked, heavy-rim 2,000-foot reels. With take-up tension just sufficient to rewind the 2,000 feet these small-hub affairs are very sluggish when projector is started, which occasionally results in some four-handed speed on my part. I had a ring of half-inch holes cut in the rim, and now they work better. But from the boss came the sarcastic remark that he "thought they probably were ruined." Might say that on one projector the motor starts off on a jump, which aggravates the trouble. Can you suggest a remedy?

How Can I Tell Genuine Parts

I have found trouble installing at least one new projector part. Is it possible it is not a genuine Simplex part? How can I tell whether a part is genuine or not?

Should the Simplex intermittent oil well be filled until oil runs out of the small hole in its side near the top? It seems the bearings are pretty bady worn, as the medium body, parafine base, auto-engine oil I use spatters right out into the drip pans.

I have two Simplex projectors—a 1915 and 1916, I think. Use about 35 amperes through G. E. mercury arc rectifier. Have no ammeter. Use 5/8 cored upper and 1/2 inch lower. Intend securing some silvertip negatives. Project a 13-foot picture at approximately 10 degrees angle. Both projection lenses are Gundlach—3.5 inch E. F. On projector No. 1 lens has 1.5 inch free diameter—working distance 2 5/8 inches; 19 1/2 inches between converging lens and aperture. Projector No. 2 has lamphouse back as far as it will go. Condensers all 6 1/2 plano convex, spaced 1/16 inch apart. Spots are good, but a trifle hazy. No color spots visible on screen. Use 50-50 two-blade rotating shutters, set at aerial image. Have not tried cutting down master blade, since if I did it would throw shutter out of balance. Am I right in this? If I did not have a lens chart and handbook (they go hand in hand) the lineup doubtless would be very different.

And now one thing more and I'm done. What causes nicely burning carbons to suddenly "fizzle" and flame up, without any apparent cause?

This is too darned long to ask publication, Rich, but use such of it as you think may have value. I have myself gotten oceans of good from our department, and much of it from your answers to just such questions as I am asking.

No Letter Too Long

No letter is too long if it contains sufficient interest to justify itself. And your letter does all of that. In the first place, your manager's position with regard to the title projectionist is precisely what we must expect from one who does not understand the underlying cause of changing the name from "operator."

When so very many of our own men do not themselves realize the importance of the change, what are we to expect from the manager. He has learned to consider the man in the projection room as merely one who operates a more or less automatic machine. Naturally he visualizes projection as purely a mechanical operation.

The operator of the machine has only to oil it (which a boy can do—and do much BETTER than many operators do do it incidentally), thread in a film (which a boy can do), put in and adjust carbons (which a boy can do with just a little practice), strike an arc (which a boy can do as well as the next) and start the machine going (which a small boy can do after twice showing how).

He does not realize that all this is MERELY PRELIMINARY TO THE REAL WORK OF PROJECTION—to the reproduction of the photoplay upon the screen. That after all this is done the work of the PROJECTIONIST really only just begins; he also does not realize that the machine "operator" may, and usually does work inefficiently, the projectionist, having knowledge not possessed by the operator, is presumed to do his work without waste.

The Manager's Remark

No, brother, until our own men have sufficient respect for their profession to treat it as such, and to use and APPRECIATE a distinctive title, we cannot blame the exhibitor and manager if he refuses to recognize it.

The remark of your manager concerning your improvement in the reels merely is illustrative of the fact that the average manager hires a machine "operator," and visualizing him merely as such, has little respect for or confidence in his knowledge. He does NOT employ a projectionist and place projection matters entirely under his control, which is the logical method of procedure.

Somewhat Astonished

I have been somewhat astonished and hurt at the non-progressiveness of the Pacific Coast city projectionists. There was a time when I admired them and praised them FOR progressiveness. Now we have very many Eastern and mid-West bodies far in advance of the West Coast men in the matter of being up to date and progressive. I have before me a letter from the secretary of an eastern Canadian local protesting that it, as a local, have for years used the new title, even on their union letter heads, and that even before its publication each of its members have purchased a copy of the new handbook—even before the price was definitely set—the secretary of the local making a substantial cash deposit with the order for the books.

No Pacific Coast local, and no United States local, has, to date, duplicated this performance, which I challenge any man to deny is an indication of progressiveness.

As to Cracked Sprocket Holes

As to the cracked sprocket holes you find, they are evidence of too much tension, either at the gate or on the takeup. If at the top corners as the film is in the projector, then it is too much take-up tension, and in all probability either badly undercut or hooked lower sprocket teeth, because except at the beginning of the run it would be almost impossible to get enough takeup tension to crack the film, except the sprocket teeth be in bad shape.

If the cracks be at the other side of the hole, too much gate tension, plus possibly undercut or hooked intermittent sprocket teeth are indicated, although it is quite possible to have so much gate tension that the film will be cracked even though the sprocket teeth be perfect. It is also possible to crack sprocket holes by too much upper magazine tension, or through the cracking action of a crooked reel in upper magazine.

As to your being busy during matinees repairing film, well why does not your manager insist upon receiving what he pays for, which includes films in mechanically perfect condition for projection. It is no more your legitimate business to do that work than it would be to go to the exchange and do it. That you have it to do is nothing short of an outrage, and unions are remiss in their duty to their own members when they allow them to do exchange repair work without pay—or do it at all, for that matter, except in case of emergency.

Sending out films except in perfect mechanical condition should be prohibited by law, as a matter of public safety.

As to Oil Well

As to the oil well, first off, I would advise that only the lubricant supplied by the projector manufacturer be used in the intermittent oil well. Both the Powers and the Simplex folks have made exhaustive tests and have selected an oil which has good lubricating qualities, plus a quality which discourages "running." I think the Motiograph, Baird and Proctor have done the same—in fact, I know the Proctor has.

As to amount of oil, when it starts oozing

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

out of hole at top there is just a bit too much. Get a glass syringe at any drug store. Empty the oil well and re-fill with syringe, making note of exact amount required. Then you can put in a bit less next time and know that you are just right.

As to Simplex parts, they are all now sent out in sealed packages. All Simplex distributors have been ordered to return to the factory all unsealed parts they have in stock. Refuse any part not sealed in a package bearing the imprint of the Precision Machine Company. Stick to this rule through thick and thin as there are oodles of inferior spurious parts being sold.

Incidentally, new facts have come to light with regard to ordinary graphite. Never use ordinary graphite on any part of a projector. It is full of grit.

You are wrong in the shutter matter. Install a paper shutter blade and take as much off the other blade as from the master blade. Think you must be in error as to having shutter at aerial image. Aerial image probably is either inside the lens barrel, or just as its front end, if you have a 3.5 inch E. F. shutter. Still you may be able to trim the blades and get more light—though maybe more flicker too. It is your business to try it. That is one of the duties which go with the title you have been progressive enough to adopt.

Worn Bearings

As to the worn intermittent bearings, I would advise you to have an entire spare intermittent movement, so that you can instal it in place of the old one, and send it, the old one, in for repairs. Your manager may kick at the expense, saying he has "done without it for years." Umph, yes, and we got along with kitchen chairs in moving picture theatres for quite a spell; also without carpets or linoleum on the aisles.

We managed with only a gum-chewing piano player for a long while, and very many other things which we would not even dream of doing without now. In the early days we even got along with one projector, and I can well remember the time when managers considered exhibitors who installed a second projector as just plain crazy.

What I have advised as to the spare intermittent represents good business. The intermittent is the very heart of the projector—almost of the entire theatre. It should be overhauled at the factory or by a distributor, and by no one else. The projectionist is not equipped to work in measurements as close as one ten thousandth of an inch. Even the factory has plenty of trouble doing it.

As to Carbons

As to the carbons suddenly starting to flame up and "sizzle," well that is hard to say positively, but in all probability if you will place as many spare carbons as you can, without interference, in the bottom of your lamphouse, and leave them there while you use an equal number, then use carbons from those, adding one to the pile very time you take one out, the trouble will cease.

If you affix hooks or standards so that you can keep the carbons on top of lamphouse it will be better still. The idea is to dry them out thoroughly. The trouble is, I think, either due to imperfection in carbons or to moisture—probably the latter.

Your optical line-up seems to be as near right as you can get it. Oh, yes, about the new vs. old film, your "rough" picture is not a clear description. New film should always produce best results unless it be poorly perforated. Soft emulsion, which deposits on tension show, may or may not affect the screen image, though it certainly will improve the films itself. It is entirely possible that the deposits will produce slight movement of the screen image.

I Apologize

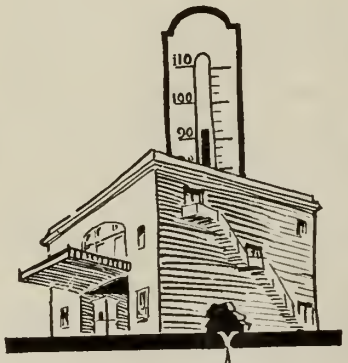
Charles Purcell, secretary Local Union 303, Hamilton, Ontario, arises to remark, under seal of the union:

We desire to express our appreciation of the article in May 6 issue, but we nevertheless have a bone to pick with you. You will note, by our letterheads, we call ourselves "Hamilton Motion Picture Projectionists' Union, Local No. 303, of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada," for which same you failed to give us credit. We have carried that name for two or three years. We trust that you will rectify your failure in this respect; also that you will make note of the fact that our entire membership subscribed for the new handbook, which we hope to receive soon. We all send our best wishes to you.

I stand corrected, slapped on the wrist and properly chastised. I do hope you will all like the new book as well as I think you will. I want your honest opinion as soon as you have examined it carefully.

Frankly I'm going to be right proud of the darned book and am hoping you will think I have a right to be. It is to be known as "the bluebook of projection." My compliments to a local of real progressives.

Stop that hot weather leak



One month of hot weather—and only one month—costs you a bigger money loss than all other elements for a whole year.

Here's an enormous tax—repeated summer after summer—that you can save so easily with Typhoon Cooling System.

And the cost is nothing, because the first summer's saving pays for Typhoons—as proved in more than one thousand theatres.

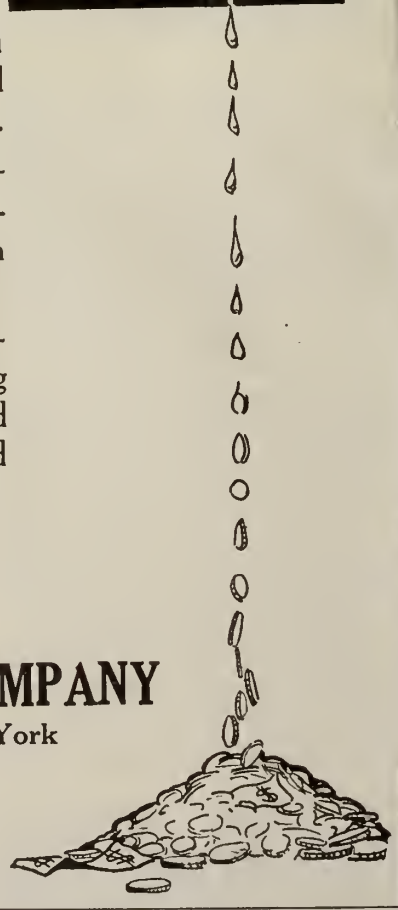
Install Typhoons NOW on long terms

Write for Booklet W-22

TYPHOON FAN COMPANY

345 W. 39th St., New York

Philadelphia
New Orleans
Los Angeles
Chicago
Buffalo
Dallas



PROJECTIONISTS

Build Your Own Radio Outfit

Build One for the Theatre and Sell It to Your Boss

IT'S EASY

We will tell you how to go about it—if you'll write us.

ROBIN ENGINEERING CO.

203 West 49th Street New York

Better Equipment

Conducted by E. T. KEYSER

What Experts Have to Say Regarding the Renovation of Picture Theatres

IN order that Moving Picture World readers who are following our recent suggestion to renovate and improve their theatres this summer may have expert advice on the subject, we have invited recognized authorities in their respective lines to express their views on what to do and, what is quite as important, what to avoid when tackling the job.

In their earnest desire to give you the benefit of their experience, our contributors have modestly refrained from blowing their own horns. In order that you may appreciate the talent which we have placed at your disposal, we will briefly introduce the writers.

Who They Are

Kennedy Duff is eastern manager of the Johnson Service Company, of Milwaukee, whose control system has been the means of reducing to a minimum the fuel bills of hundreds of theatres while making them far more comfortable to their patrons.

E. J. Vallen is president of the E. J. Vallen Electrical Company, of Akron, Ohio, whose experiences while installing his automatic curtain control have bared to him many defects in picture houses not noticed by the casual visitor.

Achille Battisti, the artist decorator of Union Course, Long Island, is responsible for the decorative effects of Frank G. Hall's million dollar State Theatre, of Jersey City.

E. M. Herschmann is a bright and shining light of the Greater New York Export House, Inc., 15 East Twenty-sixth street, New York City, to whom the carpets and draperies of the State Theatre, already mentioned were entrusted.

Get Busy

This is the first of a series of articles on the subject which will put at our reader's service the knowledge of master minds in concrete and practical form. When you have digested the information, don't rest with saying "That's bully good dope"—roll up your sleeves and put it into practice and you will do more to create better fall business than by moaning over present conditions and burying your head in a sand pile until conditions right themselves.

Because, by the time that the sand pile blows away and you begin to notice things once more, you will notice for the first thing that the fellow who was up and doing while you were playing the ostrich act has gained ten laps and that you are an "also ran."

Control of Heat and Ventilation

By KENNEDY DUFF

Eastern Manager Johnson Service Company

The up-to-date moving picture house must be provided with all the elements of good ventilation and the regulation of temperature, recognized as necessary by all first-class theatre owners for a number of years past.

In the early history of the movies, buildings of any character and heated by the simple, direct radiating method were used but the necessity of providing the patrons with attractive and comfortable quarters, properly heated and ventilated, is now recognized and competition on the part of the various owners and managers to have each theatre excel its predecessor in these respects is apparent in the large number of elegant theatres that are being erected throughout the country. It is found that the houses that offer patrons the greatest elegance and comfort are the best patronized.

It cannot be disputed that proper ventilation is absolutely necessary to the comfort of the patron. Where several hundred people congregate the air soon becomes unfit for breathing and it is therefore necessary to introduce fresh tempered air, usually by mechanical means, in such quantities as will insure enough air changes per hour to keep the atmosphere of the theatre fresh. It is necessary that the vitiated air be exhausted and this also is done by mechanical means.

Either System Is Satisfactory

In many houses heating is accomplished by the indirect method solely, air being drawn by fans through tempering coils, then passed through heater coils, heated to a higher temperature and forced by fans into the building. Sometimes the tempered air is introduced for ventilating purposes also, and the heating of the theatre accomplished by a proper distribution of direct radiators. Either system is satisfactory.

As it is necessary to introduce this fresh air for ventilation at the rate of about thirty cubic fect of fresh air per occupant per minute in order to insure a proper atmosphere, it will be seen that in the aggregate a very large fresh air supply is necessary and in order to prevent overheating or underheating it is necessary that the steam coils be automatically controlled by themostats, the function of which is to open and close diaphragm steam valves or dampers, or both, to maintain the air at a proper temperature. The rapid change in the temperature of the air on account of the great quantity introduced causes the thermostats to operate very frequently and this cannot be done satisfactorily by any manual method yet devised, because of the frequent opening and closing of valves that would be necessary if done manually.

Placing the Thermostats

If the theatre is heated by the indirect method thermostats must be placed in the auditorium, properly distributed, controlling steam valves or dampers, or both, on the reheater stacks to insure proper temperature in the auditorium. The question of heating the theatre is not as important as that of controlling the heating, for the reason that when the house is heated to a proper temperature and occupied by a large audience, little or no further heat is required to maintain the temperature at 68 or 70 degrees, and it therefore then becomes a question purely of proper ventilation. The radiators in the auditorium will probably remain closed during an entire performance or be opened at very infrequent intervals, but the incoming air for ventilating purposes must be maintained at a temperature which will neither overheat nor chill the house and this condition is successfully taken care of by the thermostatic apparatus connected with the fresh air supply.

It can hardly be denied that a thermostatic system reduces the cost of heating theatres to the minimum. The consumption of steam is in direct ratio to the length of time in which the steam coils or radiators remain open and condense steam. Thermostatic control, in a theatre or any other building, condenses steam sufficient to bring the temperature up to the degree required and then prevents further condensation by the closing of steam valves. The saving, therefore, is apparent and is something that vitally interests every moving picture house owner because it is recognized that the heating of the modern theatre is today a large item of the running expense.

An Important Consideration

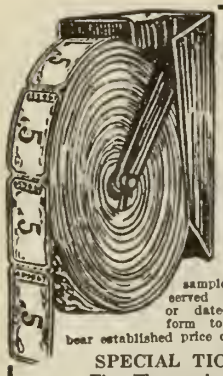
Another important consideration, and one closely related to the heating, is the matter of humidity. Most modern theatres have some means of humidifying the air, for as well as becoming stagnant if not properly changed the air becomes exceedingly dry, and especially so in a high temperature. It is not generally known that in cold weather the air in a building heated to 70 degrees contains comparatively little relative humidity and for this reason nearly all modern theatres have humidifiers for conditioning the air; that is putting back into the air the moisture which has been taken out of it by the heating process. This is accomplished either by air washers which wash the air as well as humidify it, or by humidifiers, consisting of copper pans with submerged steam coils which evaporate the water into a moisture

YOUR PROBLEMS SOLVED

AS evidence of our hearty co-operation in the good work of picture theatre improvement now under way, Moving Picture World places at the disposal of its readers the services of its Better Equipment Department.

Without charge, we will give expert advice on all matters pertaining to the renovating, refurnishing and re-equipping of picture theatres, telling what to purchase and where to get it.

Address "Better Equipment Department" and enclose a stamped return envelope for reply.



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

MAILING LISTS

MOVING PICTURE AND LEGITIMATE THEATRES

22166 Moving Picture by States per M..	$5.00
1219 Film Exchanges, for List	7.50
196 Manufacturers and Studios	3.50
419 Machine and Supply Dealers	4.00
3674 Legitimate Theatres U. S. & Can..	25.00
810 Vaudeville Theatres	7.50

A. F. WILLIAMS

166 W. ADAMS ST. CHICAGO

MACHINES THEATRE EQUIPMENT AND SUPPLIES

WRITE FOR CATALOG

ERKER BROS. OPTICAL CO. ST. LOUIS, MO.

AMERICAN

Fotoplayer

(Trade-Mark Registered)

The Musical Marvel Write for Catalogue

AMERICAN PHOTO PLAYER CO.

1600 Broadway New York City

TITLES

FOR ALL PURPOSES — ANY LANGUAGE

10 Years Specializing in This Product Assures You of the

BEST

Moderate Prices :: Quick Service

PREMIER TITLE COMPANY

356-358 EAST 33rd STREET CHICAGO

Moving Picture Machines

Complete Equipments—Supplies of All Kinds Exhibitors' BEST Friend

CUT RATE PRICES

Monarch Theatre Supply Co.

228 Union Avenue Memphis, Tenn. 724 So. Wabash Ave. Chicago, Ill.

"Nothing Else Will Do"

NEW STANDARD TYPE Automatic Ticket Issuing AND Registering Machine

UNIVERSALLY ENDORSED

Send for particulars

AUTOMATIC TICKET REGISTER CORPORATION

1780 Broadway New York

which is mixed with the air and forced by the fan into the theatre, or by steam jets which perform the same function. The percentage of moisture in the air is controlled by humidostats which operate to control the steam valves on the humidifiers in much the same way as the thermostats operate the steam valves on the heating coils.

While the humidifying and heat controlling apparatus represent quite an investment, they are both vitally important and will return to the owner on account of the steam saving, sufficient to render the cost of the installation negligible.

Recovering Lost Prestige

By E. J. VALLEN

President E. J. Vallen Electrical Company

Only a few years ago all that was necessary was to hang a sheet on the wall and collect the nickels at the door, but today this is past history. However, it is surprising to know the number of movie houses that are today but a few steps in advance of this stage.

G. S. Bump, our engineer and chief installer, on a recent trip dropped into a theatre in a prosperous city in New York state and found the projectionist operating a hand-projector.

The writer recently visited a theatre in the business district of a large city in Pennsylvania. The seat in which he sat was broken; the picture did the shimmy; the ventilation was very poor; and the music was dreadful. These are but two of the many cases he could mention.

Many houses, built a few years ago, were in their day looked upon as magnificent, but now the exhibitors are realizing that there is something wrong besides the pictures. Mr. Exhibitor, the summer months are here—now is your time to remodel, renovate, and bring your theatre up to the 1922 standard, ready for your patrons and the prestige you held in the days gone by.

The Source of Revenue

Let us start with the source of revenue:

Install the best that money can buy, and don't forget that the construction of a modern projection room calls for something more than a mere room in which to install projectors. Give the projectionist as much fresh air and working room as possible. He is human, and the success of the picture is in his hands.

Great care should be taken to choose the proper make and size of screen to get the best picture out of the projector under conditions under which it has to work. Not always is a projector or the projectionist to blame for a poor picture.

It is not necessary to purchase the most expensive seating, but let it be comfortable. If the floor is now level, give it a gradual slope to the screen. There are other ways in which the seats may be arranged to add comfort for the patrons sitting at the rear; and give sufficient room between the rows of seats so that one's chin will not rest upon his knees. I could name a theatre that does practically all of its business between the hours of 11 a. m. and 2 p. m. During these hours the patrons are business men seeking recreation rather than something to eat. The pictures are nothing to brag about. What is it that holds the crowd? It is the seats which are large and comfortable, allowing sufficient room for one's limbs and permitting relaxation and rest.

Decorations and Draperies

It is an accepted fact that the interior decorating, draperies and lighting fixtures of a room can be so arranged that in the course of time it will cause an occupant to lose his mind completely. Too much care cannot be taken in the arrangement and decorating the interior of a theatre. It is not always the most costly and gaudy decorations that are most pleasing and lasting. Try to study your patrons and create that relaxation atmosphere in your theatre which the human soul has so long been yearning for. I believe if more time and money were spent studying the human mind and its moods when watching a picture that the interior decorations and their arrangement for a theatre would be revolutionized.

Install a modern ventilating system. Stop throwing upon the screen the announcements of your program for a month in advance. People go to a show to be entertained; not to read advertising matter. The profits you might gain by screen advertising can be easily more than over-balanced by the patrons whom you lose thereby.

Install a modern organ, also a competent organist to play it. And, last but not least—the curtain covering the screen. The only effective way to announce to your patrons the opening or close of a picture is by the use of this curtain, which will complete the relaxation atmosphere within your house and bring it up to the 1922 standard.

Curtains and Draperies

By E. M. HERSCHMANN

of Greater New York Export House

During the many years of our business career, as furnishers of carpets, draperies and wall coverings, we have made it an issue to study theatre problems from the owners' point of view, and we are glad to grasp the opportunity presenting itself of outlining to you our ideas and suggestions, which if carried out, would in our opinion, greatly add to successful results.

We find that exhibitors in building new theatres, as a rule exceed all figures originally calculated, as far as the structure itself is concerned, and when it comes to a most important part, namely—the interior decorating, they are confronted with the fact that the funds are almost exhausted, and are compelled to curtail further expenditures, with the result that the interior appearance of the theatre is entirely out of proportion, and not in harmony with the surroundings.

Economizing On Floor Coverings

Instead of covering the entire floor with carpet, one will find that just the rear of seats and the aisles have been taken care of, or one will see painted walls, instead of a damask or velour wall covering.

The ladies' rest room and men's smoking room lack little touches here and there, which would give them a home-like atmosphere.

We would suggest that each theatre be equipped with two sets of curtains and draperies, namely, regular velour or silk draperies, for the winter period, and cretonne or other light weight draperies and chair slip covers to match, for the summer season.

Change of Scenery

This suggestion, if adopted, would provide for a change of scenery, which we consider just as essential as a change of acts—thus creating a distinct summer and winter period; while it may at first appear an additional expense, it will finally develop into an economic venture, as it will prolong the life of the usually expensive winter draperies, besides giving the theatre a cool and home-like appearance. The same applies to the chair slip covers which should not be missing during the summer months.

This much about the decorative part of it.—

May we suggest, as a feature of comfort, that the exhibitors establish a general rule, which would permit the gentlemen to remove their coats during the performance in the summer months?

There is no doubt in our minds that this method of convenience would tend to increase the male attendance, without seriously conflicting with the rules of etiquette.

Suggested Color Schemes

By ACHILLE BATTISTI

The æsthetic beauty, safety and comfort of the modern picture house is greatly in contrast with the fading style of older theatres. These latter, although richly adorned with plaster and relief ornaments and decorated

THE modern picture theatre must be temperature controlled: to retain patronage, and to effect necessary fuel economy. But still more important, have your theatre's temperature control specified with the same sense you use when selecting the films you feature. Have The Johnson Pneumatic System of Temperature Regulation installed. A Johnson installation will be made by The Johnson Service Company's own engineers and mechanics, not by any local contractor. The Johnson System will perform perfectly, just as your theatre's requirements demand. Its performance will be consistent, without repairs or replacements or interruption, for the indefinite period of the installation's existence. There is a great deal more in The Johnson System than the principle of temperature control. Insist on The Johnson.

Originators of Temperature Control 37 Years Ago,
And The Leaders In The Field Ever Since.

JOHNSON SERVICE COMPANY, MILWAUKEE

Big Bargain $10
f.o.b. Chicago
1/6 H.P. 110 Volt. 60 Cycle

Brand new, strictly high grade motors having good starting torque and liberal overload capacity with 1 year's guarantee.

Overstock due to cancellations and change of frame design reason for this sacrifice. Suitable for projectors, rewinders, grinders, etc.

REYNOLDS ELECTRIC COMPANY
2650 W. Congress St. Chicago, Ill.

LA CINEMATOGRAFIA ITALIANA ED ESTERA
Official Organ of the Italian Cinematograph Union
Published on the
15th and 30th of Each Month
Foreign Subscription: $7.00 or 85 francs Per Annum
Editorial and Business Offices:
Via Cumiana, 31, Turin, Italy

"THE BIOSCOPE"
The Representative Weekly Journal of the British Film Industry
Of Special Interest to All Who Buy or Sell Films
OFFICES:
85, SHAFTESBURY AVENUE
LONDON, W. I.
Specimen Copy Free on Request
Foreign Subscriptions: One pound ten shillings (gold)

THEATRE SPECIALISTS
Designers of Over 200 Theatres
C. HOWARD CRANE
ARCHITECT
ELMER GEORGE KIEHLER, Associate
CYRIL E. SCHLEY
Main Office: HURON BLDG., DETROIT, MICH.
Branch Offices: New York, Chicago, Windsor, Ont.

Why Experiment with Poor Work?
Why Pay Exorbitant Prices?
Get in Touch with the
Standard Motion Picture Company
1005-1006 Mellers Bldg. Phone Central 2347 Chicago, Ill.
Developing—Printing. Special Title Work
Cheapest by far with Satisfaction Guaranteed

G. E. MAZDA
EQUIPMENT
AUTHORIZED DISTRIBUTORS
Full Particulars Furnished
MONARCH THEATRE SUPPLY CO.
724 So. Wabash Ave. Chicago, Ill.
228 Union Ave. Memphis, Tenn.

with rich dark colors and masses of gold, give the impression of being heavy and gloomy.

It is a logical fact that the decorative art conveniently applied gives major perfection and higher value to any ambient, especially the theatre auditorium where the greatest part of the bill is of necessity performed in semi-obscurity. As practically all theatres are equipped with a more or less elaborate lighting systems and as the color variations of these lights bear a fixed affinity to the decorative scheme, they contribute much to the beauty and attractiveness of the house. Therefore the general color shceme should not be too dark nor too light but of a neutral tone which would not disturb the effect of the various colored lights.

Have Color Scheme Restful

It makes little difference if the color scheme is blue, red, green or gray as long as it is artistic and balanced, with colors not too decisive nor too unrestful to the eye. The passages of the light variations will be more effective if the color masses are quiet. Too much use of gold especially invariably makes the ambient heavy and oppressive, also destroying the delicate effect obtainable with colors which do not reflect the light as strongly as gold gackgrounds and ornaments.

The auditorium as a whole should always reflect a buoyant and cheerful atmosphere.

The foyer and lobby should be preferably treated in a decidedly classical style.

Bar Water Paints

On no account should the decorative painting of a theatre be done in water paint. This is often done as being the most economical manner, but in the long run it is the most expensive. It does not stand the abuse nor wear as well as oil paint and when a job is done in this manner has to be redecorated it must be completely washed to the bare surface before either oil or water paint is again applied.

Many consider the decorative art as an accessory of small value and therefore neglect the importance of emphasizing this craft which is a most essential part of theatre planning. When artistically applied it enhances and dignifies. Therefore it behooves both architect and owner to always look for the best in decorations.

Changes in Management

WYANET, ILL.—William R. Wyatt has sold Metro Theatre, a moving picture house, to Claude Weaver.

BELLEVUE, IA.—J. E. Grimm has purchased Cozy Theatre.

GRINNELL, IA.—C. F. Senyard has purchased Colonial Theatre.

OSCEOLA, IA.—Edward Boylston has sold Lyric Theatre to Frank Creely, of Tekamah, Neb.

ST. JOHNS, MICH.—Victor and Iris Theatres have been purchased by Rasor & Beechler, of Ithaca, Mich.

CROSBY, MINN.—People's Amusement Company has purchased New Grand Theatre.

IRONTON, MINN.—People's Amusement Company, of Crosby, has purchased Orpheum Theatre.

BROOKFIELD, MO.—David Haynes has sold Grand Theatre to Sears & Jones.

FORSYTH, MONT.—A. C. Wolke and F. X. Faust, of Pierz, Minn., have purchased Lincoln Paramount Theatre.

LAKE VIEW, O.—H. P. Grill has sold Lake View Theatre to A. N. Ries and Layo Miller.

WEST MILTON, O.—A. R. Boyd has sold his moving picture theatre to Charles Furnace.

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only
3c per word per insertion
Minimum charge 60c
Terms, strictly cash with order
Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

ORGANIST, experienced, reliable, union, wishes situation in theatre in or near New York. Box 269, Moving Picture World, New York City.

ORGANIST DESIRES position. First-class musician of international reputation. Well-known theatre and concert performer. Organ graduate two colleges. Expert cueing pictures. Union. Unlimited library. Handle pipe organs, any make and size. Would give solos and recitals as special feature whenever desired. Wire or write Arthur Edward Jones, Box 194, Portsmouth, Virginia.

GRADUATE pipe organist wants position in first-class theatre. Best of references furnished. Write Nellie Anderson, 1132 Twelfth Ave., Rockford, Ill.

ORGANIST desiring a change. High-grade picture player and organist none better. Hope Jones or Unit Organ and first-class theatre. Address C. P. R., 129 Arch Street, Philadelphia, Pa.

HELP WANTED

SALESMAN ACQUAINTED with buyers and who can obtain orders for sales and order books can make favorable commission arrangements with leading Chicago concern in this line. Chicago Sales Book Company, 337 West Madison Street, Chicago, Ill.

A Five-Dollar "For Sale" Ad
Will convert your old equipment into cash. Try it!

FILMS FOR SALE
"Adventures of Jimmy Dale" (32), featuring E. Lincoln; "Secret Kingdom" (32), featuring Arline Pretty; also full selection of "Features," "Serials," "Comedies," "Educationals," etc. Correspondence solicited.
GUARANTY PICTURES CO.,
126 West 46th St. New York
Cable Address: GAPICTCO

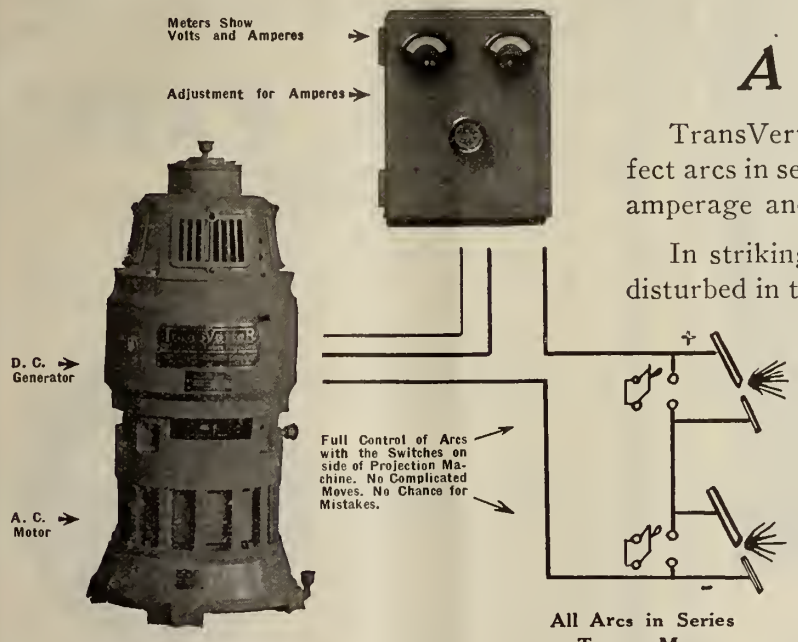
FOR SALE
435 Opera Chairs, four ply, iron frames, in first class condition. Made by American Seating Co.
150 Folding Wooden Chairs.
1 Johns-Manville Projection Booth for Two Projectors.
A. S. FLAGG
PLAYHOUSE, WESTFIELD, N. J.

CLEARANCE SALE BARGAINS
Special Prices. Act Quick
Simplex, Motor Driven.....$250.00
Power's, 6B, Motor Driven.....$200.00
WEBSTER ELECTRIC CO.
719 9th Street Washington, D. C.

B. F. PORTER TAKES OVER BIG CENTER
Will Have Largest and Finest Motion Picture Trade Center, Equipment Supply House, Public Projection Room, Service and Emergency Station, in the World. Best Experts for Repairing Machines and Generators. Prompt Service for Theatre Troubles.
B. F. PORTER, ENTIRE SECOND FLOOR, 729 SEVENTH AVE., AT 49th ST., NEW YORK

TransVerteR
TRADE MARK

Gives
A Perfect Dissolve


Meters Show Volts and Amperes
Adjustment for Amperes
D. C. Generator
A. C. Motor
Full Control of Arcs with the Switches on side of Projection Machine. No Complicated Moves. No Chance for Mistakes.
+
-

Motor Generating Unit

Ball Bearing. Quiet. Efficient.
Built to Last and Give
Satisfactory Service.

All Arcs in Series
Two or More
Any Two Simultaneously
Same Amperes in Each Arc

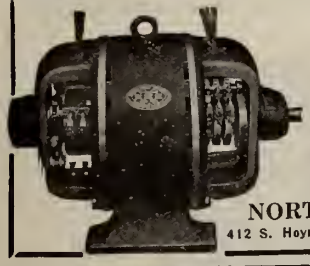
TransVerteR (double arc type), furnishes two perfect arcs in series simultaneously. Each is of the same amperage and light value.

In striking the second arc the one showing is not disturbed in the slightest degree. This gives a perfect dissolve. No ballast is used, as automatic voltage is provided.

The projectionist, by a slight turn of a convenient control handle, can instantly increase or decrease the amperage generated and furnished to the arc, thus obtaining the light best adapted for the film being shown.

Write for literature

The Hertner Electric Co.
1904 West 112th Street
Cleveland, Ohio



"MARTIN" ROTARY CONVERTER
FOR REAL SUN-LIT PICTURES
PERFECT REEL DISSOLVING
WRITE FOR FURTHER INFORMATION
NORTHWESTERN ELECTRIC CO.
412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

Every continent knows the dependability and superiority of this Universal 4 kw. plant—the recognized standard for motion picture work, either permanent or traveling. Also for circuses, carnivals, etc.

4 K. W. Electric Plant

Universal

Get Catalogue 30
Universal Motor Co.
Oshkosh, Wisconsin

MOTION PICTURE SPECIALS

200 Feet New Universal with Automatic Dissolving Shutter, complete ball bearing model. Bass price..... **$399.00**

Universal Panoram and Tilting Top Tripod. Bass price.... **$89.00**

The Latest De Brie with Automatic Dissolving Shutter, three lenses, carrying case, outside Iris. Complete at..... **$700.00**

Pathe Studio Model, complete with Automatic Dissolving Shutter, six magazines, aluminum front, Thalhammer Iris. Price **$600.00**

Eastman Negative Film at 4½c per Foot
Everything for Making or Taking of Pictures

Our new catalogue will be out in a few weeks. Get your name in for a copy. Write or wire.

BASS CAMERA COMPANY
109 No. Dearborn Street Dept. 107 Chicago, Ill.

LUDWIG G.B. ERB,
PRESIDENT

LABORATORIES AND STUDIO

ERBOGRAPH
TRADE MARK REG. U.S. PAT OFF.

MOTION PICTURE DEVELOPING AND PRINTING

TELEPHONE AUDUBON 3716

203 TO 211 W. 146TH ST., NEW YORK CITY

Top Interior view of the Ozark Theater, Webster Groves, Mo., showing beauty of interior finish permitted by Skinner Bros. System. Dotted arrows show where treated air enters the theater through Louvre Grilles.

Right Basement of Ozark Theater showing complete installation of Skinner Bros. direct-fired Heaters with special sheet-metal enclosure.

A Combined Ventilator and Heater

The Skinner Bros. Direct Fired Heater offers the ideal combination of ventilation and heat in a single unit. No pipes or ducts used—your auditorium remains clear and unobstructed—the heater can be completely concealed from view. In operation it is odorless and practically noiseless.

In the summer time, heater can be used to draw pure, fresh air from the outside and diffuse it through auditorium, where it displaces the impure air and drives it out through the regular ventilator openings in the building.

When used for heating, the air is warmed as it is drawn through the heater. This warm air can be recirculated through the building as often as desired.

Economical—Fully Guaranteed

Even in coldest weather the Skinner Bros. Heater needs to be operated only a few hours daily. Costs little to install and can be operated by anyone. If steam is available we supply our Baetz Type, which uses live or exhaust steam at any pressure.

Every Skinner Heater is fully guaranteed. Should a heater, when installed as directed by our engineers, fail to accomplish the results we specify, it becomes immediately returnable at our expense.

Find out more about the Skinner Heater—we will gladly submit full details, without obligation, of course.

Skinner Bros. Mfg. Co., Inc.

1440 So. Vandeventer Ave. St. Louis, Mo.

Factories: St. Louis, Mo., and Elizabeth, N. J.

Boston, 461 Little Bldg.
Buffalo, 718 Morgan Bldg.
Chicago, 1719 Fisher Bldg.
Cincinnati, Ohio
Cleveland, 628 Marshall Bldg.
Detroit, 324 Scherer Bldg.
Kansas City, 343 Lee Bldg.
New York, 1718 Flatiron Bldg.
Pittsburgh, 24 Wood St.
San Francisco, Monadnock Block
Spokane, 425 First Ave.
Washington, D. C., 730 Evans Bldg.

Skinner Bros.
Direct Fired HEATING SYSTEM

It Isn't As If It COST MORE!

IT could well bring more money, but it doesn't—and besides, you get **four** actual guaranteed advantages when you use the **new**

"FILM FAST"
TRADE MARK
PROJECTING REEL

THIS picture shows the two springs that fit "round-the-barrel" and the triggers that raise these springs —so that you can fasten a film end to the reel at once—quickly and surely.

And you use only the first finger and thumb of one hand to do it.

Showing the attaching springs that instantaneously grasp the film end and do not fray, or split the film.

Ask about the other THREE points that mean better projection.

FRANK MOSSBERG CO.

P. O. Box 420 ATTLEBORO, MASS., U. S. A.

Critical Definition—

with remarkable flatness of field, brilliant illumination, and maximum contrast between black and white are the results of projection through the

BAUSCH & LOMB CINEPHOR
The New Projection Lens

Made by the great optical house of Bausch & Lomb, this projection lens is scientifically right, and the quality absolutely uniform.

Write for interesting literature.

BAUSCH & LOMB OPTICAL CO.

St. Paul Street, Rochester, N. Y.

New York Washington Chicago San Francisco London

Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons), Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Stereo-Prism Binoculars, Magnifiers and Other High-Grade Optical Products.

EASTMAN POSITIVE FILM

Its consistently fine reproductive values and its long scale, which registers every gradation from highest light to deepest shadow, carry quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent film margin.

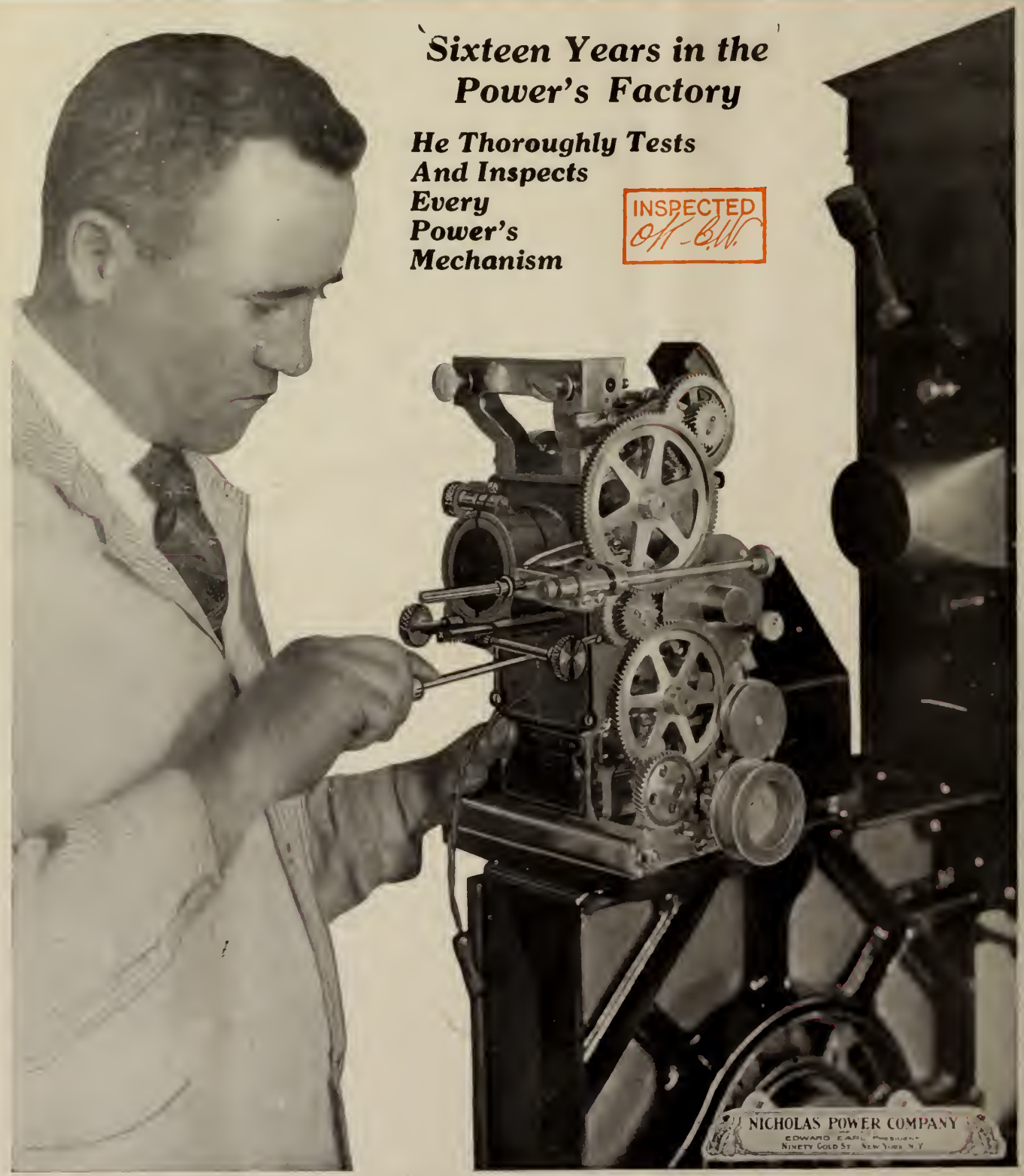
EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

The Character of the Men Who Make POWER'S PROJECTORS

Is As Important As

The Quality of the Materials Used


Sixteen Years in the Power's Factory
He Thoroughly Tests And Inspects Every Power's Mechanism
INSPECTED
NICHOLAS POWER COMPANY

MOVING PICTURE

World

FOUNDED IN 1907 BY J. P. CHALMERS

41 Great Paramount Pictures

AUGUST RELEASES

WALLACE REID in "The Dictator"

MARION DAVIES in "The Young Diana"

THOMAS MEIGHAN in "If You Believe It, It's So"

BETTY COMPSON in "The Bonded Woman"

MAY McAVOY in "The Top of New York"

ERNEST LUBITSCH'S "The Loves of Pharaoh"

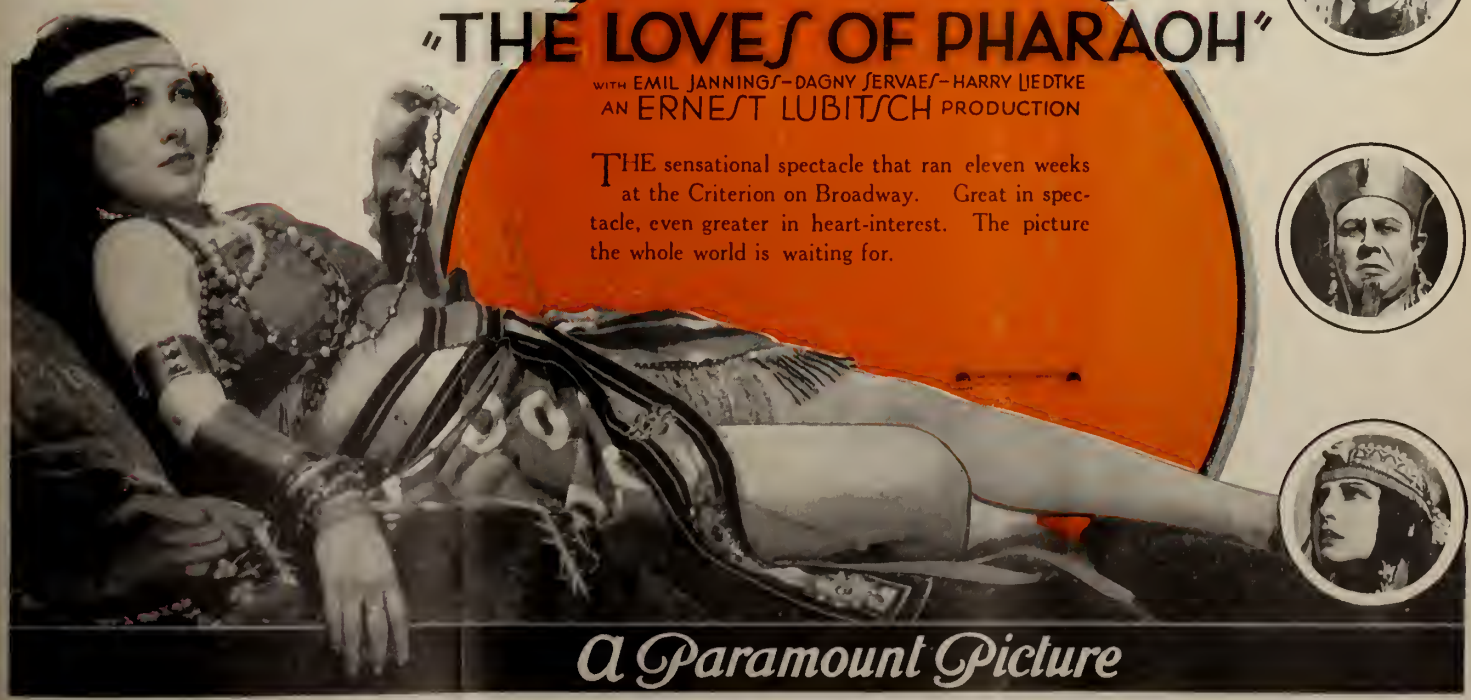
No. 5

"THE LOVES OF PHARAOH"

WITH EMIL JANNINGS—DAGNY SERVAES—HARRY LIEDTKE

AN ERNEST LUBITSCH PRODUCTION

THE sensational spectacle that ran eleven weeks at the Criterion on Broadway. Great in spectacle, even greater in heart-interest. The picture the whole world is waiting for.



A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

July 8, 1922

Price 25 Cents

TRACKS

HORSES disappearing by the hundreds. No clue but a mysterious cow track. The whole border community up in arms.

Enter a wandering, whistling cowboy.

So starts the suspenseful story, just as close knit and logical as any big drawing room drama.

Yet Western to the life in the excitement of its stunts and hair-raising riding.

Too many Westerns have lacked convincing stories.

Too many stories have failed to reveal the true spirit of the West.

Here is where the successful combination meets.

The result—

A perfect show made triply sincere by the presence of Bill Patton, Noble Johnson and Beatrice Burnham.

You can bet your Box Office, It's THERE!

PRESENTED AND DISTRIBUTED BY
PLAYGOERS PICTURES
FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

A Noble Johnson Production

No. 6

A Paramount Picture

SIXTH of the "Famous 41," this will be a sensation everywhere. Can you imagine Glorious Gloria as the dancing sensation of Paris—with over a score of daring, dazzling dance costumes?

David Powell, Harrison Ford and Walter Hiers are in the cast.

A Sam Wood Production

FAMOUS PLAYERS-LASKY CORPORATION

From the play by Ann Nichols
Scenario by Elmer Harris and Percy Heath.
Released Sept. 4.

JESSE L. LASKY PRESENTS

GLORIA SWANSON

IN

"Her Gilded Cage"

8 Strong Goldwyn Pictures for current showing

With Helene Chadwick, Claude Gillingwater and James Rennie

Basil King's

The Dust Flower

Rupert Hughes'

The Wall Flower

With Colleen Moore

With Claire Adams, Carl Gantvoort and Jean Hersholt

Zane Grey's

When Romance Rides

A Ben B. Hampton Prod.

Gouverneur Morris'

Yellow Men and Gold

With Helene Chadwick and Richard Dix

BETTY COMPSON *in* **ALWAYS THE WOMAN**

Zane Grey's

Golden Dreams

A Ben B. Hampton Prod.

With Betty Compson

Head Over Heels

starring

Mabel Normand

Mr. Barnes of New York

starring

Tom Moore

With Claire Adams and Carl Gantvoort

EIGHT pictures that brim with action, sparkle with humor and grip with humanness, form the current Group of Goldwyn Pictures.

Betty Compson, Tom Moore, Mabel Normand, Colleen Moore, Richard Dix, Helene Chadwick and Claire Adams are among the names for the electric lights. Rupert Hughes, Zane Grey and Gouverneur Morris are box office authors.

Every picture has exploitation angles that mean business.

With Mabel Normand

With Tom Moore

Strong Pictures When You Need Them Most !

-and for 1922-1923 Goldwyn will make only 20 pictures all big ones

MARSHALL NEILAN

will make all his pictures for Goldwyn, with powerful stories and on a scale surpassing his best previous effort.

ALLEN HOLUBAR

is now filming the $10,000 prize winning story, "Broken Chains," his first work for Goldwyn.

R. A. WALSH

has begun production on "Captain Blackbird," his first big picture, at the Culver City Studios.

EACH of these twenty pictures is being produced as carefully as though it were intended to be the one big picture of the industry. No expense is spared in making it.

Goldwyn will not include in this Twenty any picture that is not a powerfully strong special. These will be BIG pictures—remember that!

Because we will not produce a single ordinary picture you will not be obliged to sign up for a great many films that are not strong in order to get the big one you really want.

You will see each picture before you are asked to book it.

GOLDWYN

announces the purchase of the Greatest Motion Picture Property in the history of the screen.

BEN HUR

(Purchased from A. L. Erlanger for close to $1,000,000)

We will make "Ben Hur" the most colossal motion picture of all time.

RUPERT HUGHES

will personally direct his fiction masterpieces, all of which have now been made available for Goldwyn.

MAURICE TOURNEUR

has already started work on Hall Caine's world-famous novel and play, "The Christian," his first production for Goldwyn.

E. MASON HOPPER

who has completed a wonderful picturization of Anzia Yezierska's "Hungry Hearts," soon will start on another heart interest story.

Remember! 20 Pictures-All Big Ones!

PLAY THIS AND BEAT THE HEAT!

GRAB IT—BOOST IT!

Don't be licked by summer slumps when you can play such attractions as this—

Fight the competition of ball parks, carnivals, beaches and other outdoor amusements—

Wade right in with this rattling big show and jam it across with our ROUSING EXPLOITATION—our roaring posters—our virile accessories—and our RED-BLOODED AND INTENSELY PRACTICAL METHODS OF SHOWMANSHIP—

There's a certain SCOOP awaiting every showman who plays this splendid summer attraction and uses our big ideas to drive it over!

R-C PICTURES PRESENTS

The Incomparable Jane Novak

in a gripping drama of self sacrifice

"Colleen of the Pines"

A CHESTER BENNETT PRODUCTION

DISTRIBUTED BY FILM BOOKING OFFICES OF AMERICA

NOTE

To all exhibitors

We give you not only the show, but a great, big, powerful exploitation campaign to put it over FOR BIG MONEY. We get right behind you with a brand of showmanship that outclasses anything in the film business today.

Try it and see!

The Picture That Made London Turn "Movie Mad"

Unqualified Praise From England's Greatest Critics

"One of the greatest sensations in the way of emotional entertainment that London has ever known is 'Orphans of the Storm' *** Raises film making almost to the scale of Wagnerian dynamics *** There is the spiritual insight of Shakespeare in it. One knew that sooner or later Griffith would drive critics to seek parallels for his genius in other paths of arts."—London Express.

" 'Orphans of the Storm' stamps Griffith as a producer of genius *** admirably and perfectly done *** every child in London should be taken to see it."—London Times.

"With 'Orphans of the Storm' Griffith has set a standard for other producers to emulate."—London Telegraph.

"Contrived on a monumental scale, this picture again demonstrates Griffith is unquestionably the greatest film producer in the world."–London News.

" A masterpiece *** a perfect film *** the acting of Lillian Gish is inspired."—London News.

Thunderous Thrills! Tenderest Love! Trembling Romance! Something Perfect!

Now Booking Through

UNITED ARTISTS CORPORATION

Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith

Hiram Abrams, President

Preferred Pictures plus Preferred Distribution

The ideal combination

Pictures which can honestly be described as *Preferred* in the best sense of the word

Distributed through an organization of Territorial Partners, each one selected because of his especial knowledge of the problems and requirements of the exhibitors in his territory and therefore thoroughly equipped to serve their interests

We have told you of our distribution plan

We have published an advance list of some of the *Preferred Pictures* we have planned for production

We have announced "RICH MEN'S WIVES" the Gasnier special with it's noteworthy cast, ~ as our initial production

Watch for it!

PREFERRED-PICTURES-INC.

B·P·SHULBERG-*Pres*·J·G·BACHMANN-*Treas.*

AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

SELECT SP PICTURES

LEWIS J. SELZNICK, PRESIDENT

A Notable Stage Play Admirably Acted for the Screen

Oscar Wilde Play Admirably Acted on Strand Screen

STRAND THEATRE—"A Woman of No Importance," a Select picture adapted from Oscar Wilde's play.

THE CAST:

Rachel ..... Fay Compton
George Harford, afterwards Lord Illingworth ..... Milton Rosmer
Gerald Arbuthnot ..... Lila Walker
Hester Worsley ..... M. Gray Murray
Sir Thomas Harford ..... Hetta Bartlett
Lady Cecelia ..... Henry Vibart
Rachel's Father ..... Daisy Campbell
Lady Hunstanton ..... Gwen Carton
Elsie Farquhar .....

FINELY staged and admirably acted is "A Woman of No Importance," and admirers of Oscar Wilde's dramatic art should find it especially interesting. Plays adapted to the screen invariably develop peculiar problems in treatment of theme and character and there is always the fear that a drama written brilliantly will appear at a great disadvantage when reproduced silently, with only sub-titles to suggest the sparkle of the original production.

FAY COMPTON

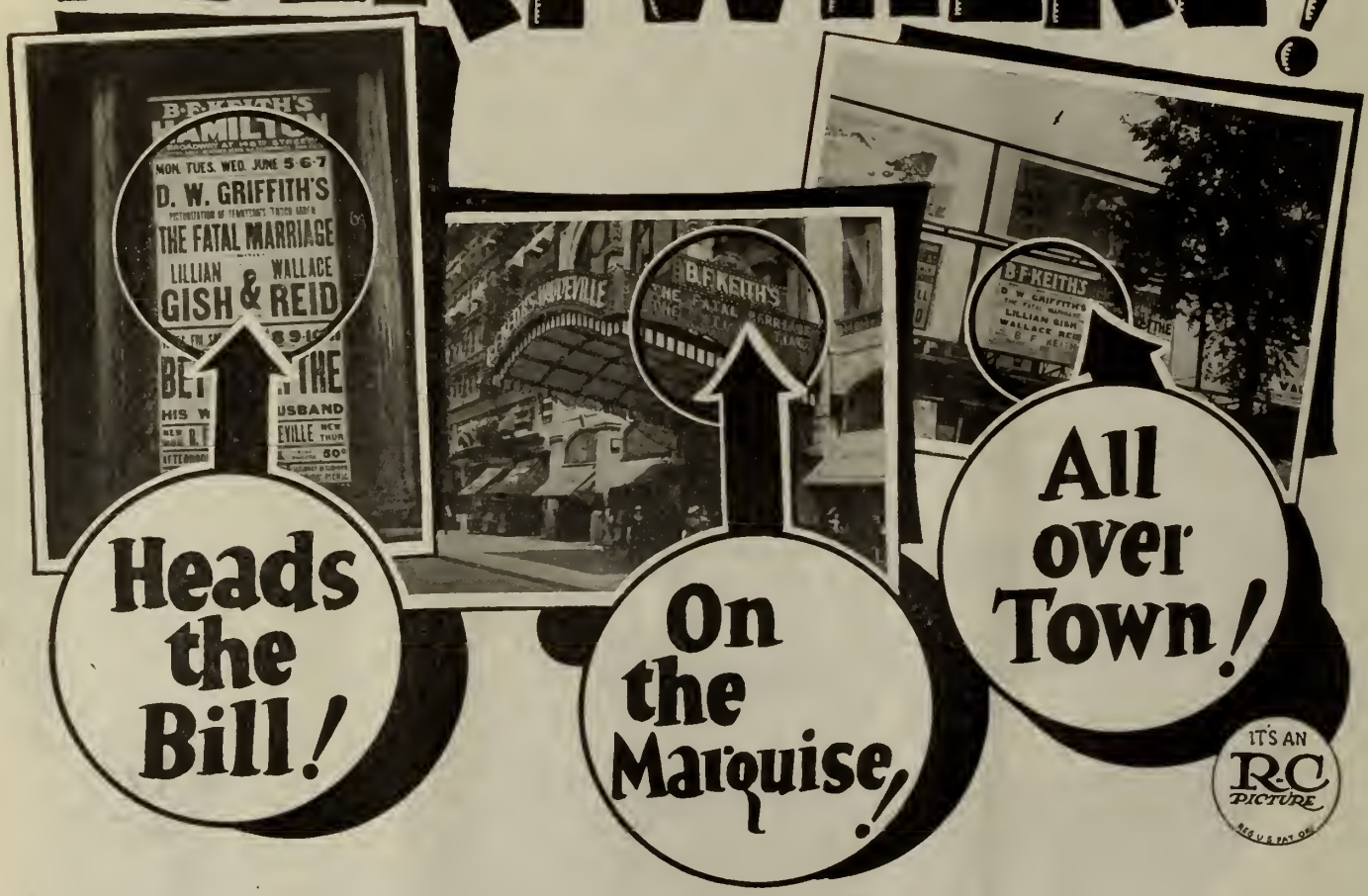
Yet "A Woman of No Importance" seems not to suffer in its transition to the screen. Fay Compton, blonde and stately, carries off the difficult title role with an artistry that is wholly convincing. Milton Rosmer as Lord Illingworth is true to the traditional type of British nobleman. Ward McCallister, in the part of the illegitimate son, does very well indeed, and there is a suggestion of resemblance about him to the noble Lord that is altogether artful.

The surrounding programme bristles with entertaining numbers.

From NEW YORK AMERICAN
~ JUNE 26 ~

Oscar Wilde's "A Woman of No Importance"

EVERYWHERE!



IT'S the talk of the town!
Everywhere you look: YOU SEE IT!
Everywhere you go: YOU HEAR IT!
All over New York: THEY'RE PLAYING IT!

NO wise showman can afford to miss this dramatic cyclone — A wonderful lineup of names — A wonderful love story—Plus THE GREATEST EXPLOITATION IN THE BUSINESS!

Lillian Gish and Wallace Reid

IN A BRILLIANT REVIVAL OF LORD TENNYSON'S CLASSIC "ENOCH ARDEN"

"The Fatal Marriage"

DIRECTED BY WILLIAM CHRISTY CABANNE

It's an R-C Picture distributed by Film Booking Offices of America

LEWIS J. SELZNICK

PRESENTS

ELAINE HAMMERSTEIN

IN THE CROWNING SUCCESSES OF HER BRILLIANT CAREER

"Evidence"

by Edward J. Montagne
Directed by Geo. Archainbaud

A great, soul stirring drama that tears down the temple of damnation as builded upon the foundation of circumstantial evidence.

Now Booking

"Under Oath"

by Edward J. Montagne
Directed by Geo. Archainbaud

A powerful, pulsating story of heart-interest and intrigue in which Miss Hammerstein easily surpasses her many previous screen successes.

Released Aug, 6th

Isadore Bernstein *presents*

MONROE SALISBURY

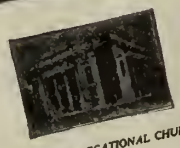
in

The GREAT ALONE

A West Coast Films Corp. Production

Directed by Jacques Jaccard

Under supervision of Isadore Bernstein



REV. JAMES L. GORDON, D.D. Minister

Telephone, Sutter 5995

FIRST CONGREGATIONAL CHURCH

Post and Mason Streets

SAN FRANCISCO

My Dear Mr Bernstein—

I have seen your last great production "The Great Alone". It is wonderful! Unique, original, thrilling! Your play is more than a movie—it is a living picture—fascinating from the beginning to the end. The Great Alone" bears the stamp of genius. I have urged my congregation to see it. You have scored another success. Yours Sincerely

James L. Gordon

May 25-1922

ALBERT CHRISTY, Minister

1203 La Loma Avenue

THOUSAND OAKS BAPTIST CHURCH

COLUSA AND CATALINA AVENUES

BERKELEY, CALIFORNIA

March 24, 1922

The West Coast Films Corpn.,
781 Monadnock Bldg.,
San Francisco, Cal.

Gentlemen:—

Spontaneously, on my own initiative, I write you these words of hearty commendation for the high ideals you incorporate in your economic management, your cooperative plan of operation as among yourselves, your staff and your stockholders. I also wish to express my appreciation of your purpose to produce clean pictures with a clean cast. This intelligent appreciation of moving pictures will meet with the enthusiastic approval of hosts upon hosts of patrons of moving pictures.

It was a pleasure to notice in your already successful production, the thrilling compelling scenario, the splendid photographic effects and the conscientious attention given to every detail.

Yours very sincerely,

Albert Christy

When noted preachers praise a powerful, red-blooded motion picture drama, exhibitors can see a hopeful evidence of the willingness of the best elements in a city to help the theatres win back public favor. Book "The Great Alone" at once and get your local ministers to help *you* like this.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

If you can't read this consult an oculist!

Good eyes are imperative, without them we are indeed in darkness, but what good are eyes if we do not use them to see the beautiful, the novel, the original, and the unusual. When men have enough confidence in their ideas to scour the world at a huge expense for fantastical sights for your screen and enterprising exhibitors respond the way this live director did, it is up to you to encourage such pioneers, and reward the patrons who make your theatre a success by booking

Ay Mayer

TRAVELAUGHS

P. K. JOHNSON, President W. L. RHEIN, VICE-PRESIDENT HARRY WANGELIN, Treasurer

DIRECTORS
J. W. TWITCHELL
R. E. DUVALL
P. S. JOHNSON
D. F. MILLAR
W. L. RHEIN
RICHARD HILGARD
A. D. RHORLOCH
HARRY WANGELIN

Lincoln Theatre Company

OPERATING THE LINCOLN THEATRE
SEATING CAPACITY 1800

Belleville, Ill., June 13th 1922.

Roberteon Cole,
Dist. Corp.,
St. Louis, Mo.

Dear Mr. Carrick:

After having used the Ay Mayer Travelaugh and Starland Revue I want to compliment you on the splendid entertaining qualities of these two short features.

They are without question the neatest bit of entertainment it has been my good fortune to present in many a day. Your success with these two short features should be unbounded, and any exhibitor who fails to see their splendid entertainment needs to consult an oculist. With all good wishes I am,

Sincerely yours,
Forrest C. Templin,
Directing Manager.

Book It
Boost It

Boosted like a feature at New York's

Capitol Theatre

Distributed by

F. B. O.

FILM BOOKING OFFICES OF AMERICA
(Formerly Robertson-Cole)
723 7th AVE., NEW YORK CITY

AN OPEN LETTER

To the Officers and Members of the MOTION PICTURE THEATRE OWNERS ASSOCIATION, EXHIBITOR'S ORGANIZATIONS, CHAMBERS OF COMMERCE, Etc.

In the Motion Picture World of May 27th, 1922, appeared an article by Mr. E. C. Mills, entitled "The Other Side of the Music Tax," containing a suggestion relative to the most practicable solution of this matter.

In the Motion Picture News of June 17th, 1922, appeared an editorial under the caption, "The Music Tax—Its Stipulations," in which there was again clearly suggested a solution of the differences between exhibitors as a class, and the proprietors of copyrighted music as represented by this Society.

We responded to both of these articles with a paid advertisement headed "An Invitation," addressed to all concerned in this aged controversy. The advertisement contained an invitation to a conference; it was cordial, sincere and well-intentioned.

We have received no response to the invitation. It was extended by us, and printed in two of the trade papers, because of our desire to reach an amicable understanding with the exhibitors and their leaders, based upon justice and right, founded upon law and equity, conceived in a friendly and honorable understanding and recognition of each other's lawful rights.

When exhibitors violate the law which protects our rights, and in defense of them we summon such exhibitors into Court, it is quite the custom to accuse us of having done so without fair warning to the exhibitor; without having given him a chance to inform himself on the subject.

When exhibitors are advised of our rights, and urged not to infringe them; when they are advised that only under certain circumstances and conditions have they a lawful right to publicly perform our compositions, and then when we have, after repeatedly warning them of the consequences of a violation of these rights, sent our inspectors into their theatres and found them violating the law with utter disregard—which, of course, results in the filing of actions to protect our rights—we are accused of unjustly summoning them to Court, of "spying" upon them.

When we state a fee for licenses, fixed at a figure ridiculously low in comparison with the value of the product which we furnish, and WITHOUT WHICH THE MOTION PICTURE THEATRE CANNOT EXIST; when we permit this fee to be

paid in installments; when we maintain the fee at the same fixed figure at which it has been placed for years, in the face of advancing costs, we are accused of extortion, and called "robbers."

When we openly and frankly tell the exhibitors, and their leaders, that we welcome them to a conference at which it is hoped a mutual understanding may be reached, there is no response, no notice, and we therefore continue in our discovery of violations of the law, and punishment of the guilty exhibitors.

When you assemble in your conventions from time to time and adopt resolutions on this subject, that are NEVER carried out; when year after year this old question is brought up and militantly discussed—without eventual result of any sort, don't you think it is time to "get together"?

When, year in and year out, in case after case, we bring exhibitors into Court and our rights are then upheld at the great cost of the exhibitor, don't you think it is time that you knew the TRUTH about this whole matter, and learned it from your leaders, your trade press, and your own lawyers?

Or, are you determined to mislead yourselves and your followers with such "bunk" as is in fact what the resolutions adopted at your last national Convention with respect to this subject, amounted to?

We have invited you to a free and open conference, where whosoever has aught to say may be freely heard, in the hope that we may render you, more than ourselves, a service. Bear in mind that our rights are secure, and are being protected, but we could wish that there were more good will, more friendly understanding, than now prevails. It is to that end, to the end that we reach a mutually acceptable basis for operation, that we invite the conference.

Do you gentlemen fear to discuss the question? Do you already know so well that our position is just that you hope to evade the final and logical solution of the vexing question in order that you may continue to use it for propaganda purposes?

Let's have the TRUTH! ! We **know** what it is in respect of our position; our members know what it is in respect of the operation of this Society; does the rank and file of the exhibitors know what it is?

We repeat the invitation to meet with us, individually or collectively, officially or informally, at our offices or yours, at your convenience, for the purpose of discussing issues related to the so-called "Music Tax," and arriving at an equitable adjustment of all differences that may now exist.

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS,
56 West 45th Street, New York City.

June 28, 1922. Phone Vanderbilt 4326.

Lost or Found

The little "lost or found" column in the daily newspaper teaches a great advertising lesson.

In the first place, the "lost advertisement'" occupies a very small space and is directed at the one person who found the lost article.

Times without number these little advertisements have hit the bull's eye and the lost article (sometimes running into thousands of dollars) has been returned to the advertiser. Imagine the possibilities of large advertising space and a message directed to the public at large!

The larger the advertisement the more attention compelling it is. The more attractively the advertisement is prepared the more merchandise it will sell.

Advertising pays big dividends.

Therefore, lay out your advertising campaign now and use large space. It has the big appeal to showmen.

First in character.
First in influence.
First in circulation.

MOVING PICTURE
World

The oldest and newest trade paper in the field

"An Unusual Drama Built for the Box Office"

2 THE Film DAILY Sunday, June 25, 1922

Fine Acting and Direction Make Vivid and Interesting Drama

"ONE CLEAR CALL"
First National

DIRECTOR ..... John M. Stahl
AUTHOR ..... Frances Nimmo Green
SCENARIO BY ..... Bess Meredith
CAMERAMAN ..... Ernest Palmer
AS A WHOLE.....Powerful drama of Southern life. Splendid acting and direction grip attention. Makes a serious and satisfying entertainment
STORY.....From the book of Frances Nimmo Green. Good plot development.
DIRECTION.....Excellent. Makes splendid use of materials. Comedy relief well timed and psychological effects employed. Climax could have been simpler and a little overacting avoided
PHOTOGRAPHY.....Very good. Some extra fine night effects. Got lots of Southern atmosphere
LIGHTINGS.....Clear with strong shadows
PLAYERS .....Co-operative and convincing
EXTERIORS ..... Very good
INTERIORS ..... Fitting
DETAIL.....Well cared for. A little too much at the finish
CHARACTER OF STORY.....Notorious gambler and owner of disreputable hotel tries to amend for wrongs. Ends a martyr to the happiness of his wife
FOOTAGE ..... 7,589 feet

"One Clear Call" presents a powerful drama, well acted and directed dealing with life in a Southern town. The theme is appealing and the situations follow one another in an accumulative order. The direction and acting are both excellent making a realistic and vivid production. It may be that the picture is too serious and heavy for a frivolous audience but it will satisfy those who enjoy straight drama and strong acting.

The story has a strong moral appeal and is filled with heart interest. It contains enough material, in the way of climaxes and situations, to fill several feature productions. It is only after the final climax is reached that the events become complicated instead of growing simpler as they reach their conclusion. The characters are well contrasted and will be recognized as true to life.

Director Stahl has produced made an appealing production but has succeeded in adding some unusual touches by original devices. He has allowed a little overacting and has complicated the ending rather much but on the whole he has secured an intensely interesting production. He scored best in the emotional scenes. One or two psychological effects have been used in an effective way.

Henry B. Walthall is cast in his old form and presents some very fine acting in the role of the reformed gambler. He is more restrained than others in the cast and more subtle. His characterization is good. Milton Sills plays the role of the doctor. His work is earnest and convincing. Claire Windsor adds the necessary romance to the production while Irene Rich does a splendid emotional solo scene when her child is injured. The entire cast are well contrasted in type and play to each other in a co-operative way.

Story: A notorious gambler has but a few weeks to live. He decides to make up for the wrong he has done during his life. In the meantime the night riders decide to close up his dive and his only friend, the doctor, saves him from being lynched. The big climax comes when the doctor learns that the girl he loves is the wife of his friend the gambler. To free his wife the gambler hastens on his own death.

"The John M. Stahl production "One Clear Call"

You Can Promise Good Acting and an Unusual Drama

Box Office Analysis for the Exhibitor

You can safely promise your patrons a splendidly acted and finished drama that is powerful in its moral effect and unusual. It is interesting all the way through and will make them think and give them something to talk about. Mention the directing and give them an idea of what the story is about.

Mention the fact that the cast includes Henry B. Walthall, Milton Sills and Claire Windsor. They have each of them admirers who will be attracted. The production is sure to please those who enjoy serious drama and vivid acting but it will hold the attention of all. Tell them that it is a story of real life in which men are neither saints nor sinners. Show them stills of the disreputable hotel and the night riders. For a catch line you might use; "What would you do if you had but a few weeks to live? See Henry Garnett cleans his slate in 'One Clear Call'"

Presented by Louis B. Mayer

Distributed by Associated First National Pictures, Inc. World's Rights

"'Sonny' Proves Art of Motion Picture!"

Read what Robert E. Sherwood says in

Life

"IF his Exalted Majesty, Will H. Hays, wants to find an effective means of proving that the motion picture is an art—separate and distinct from the drama—he will revive the stage production of 'Sonny,' and present it in the same theatres where the movie of that name is being shown.

"'Sonny,' as a film, assumes dignity. This is entirely due to the remarkable intelligence with which it has been directed by Henry King, and acted by Richard Barthelmess. They succeeded in endowing 'Sonny' with much of the same vigor that characterized 'Tol'able David,' which lifted it well above the level of mediocrity."

Inspiration Pictures, Inc., presents

Richard Barthelmess in "SONNY"

His third big success for First National, taken from the play by George V. Hobart; adapted by Frances Marion and Henry King. Directed by HENRY KING.

Distributed by Associated First National Pictures, Inc.—World Rights

Play Up "Our Dick." He's Getting To Be a Bigger Asset with Every Picture

FOR THE COMING YEAR
we will release
60 TO 70
FIRST NATIONAL PICTURES
WATCH WAIT
for our
SENSATIONAL ANNOUNCEMENT

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JULY 8
1922

More About the Coming Season

TO secure a consensus of opinion based on information available regarding the prospects for the coming season in the moving picture industry, Associated First National Exhibitors has asked for answers to several questions. For convenience these questions will be included in the answers, which we believe to be of such general interest to the entire trade that we present them thus prominently as follows:

The business prospects for the Fall and Winter for the exhibitor first and then for the producer and distributor are brighter now than they were before the period of depression. Business should return to what we have come to know as normal, which means normally large profits, because we are justified in expecting a return of heavy attendance by reason of the large number of attraction pictures that are in view for the coming market. The exhibitor will benefit by these conditions and so will the producer and distributor as a matter of course, but none of the three elements will benefit if the pictures are expected to sell themselves first to the trade and secondly to the general public.

Will there be a shortage of features? There will be a shortage of features of the kind that bring people into the theatres, but there will be plenty of pictures available, particularly in view of the fact that the revival habit has now fastened itself on the business. There is every prospect that we will have more fine pictures this year than ever before, but we will not have enough to fill the demand and a choice must be made after the big features are taken care of, as there will remain a number of middle grade products.

In this choosing the exhibitor must use his own judgment as a showman, and once he has chosen must get back of his entertainments and work in their behalf to sell them to his patrons.

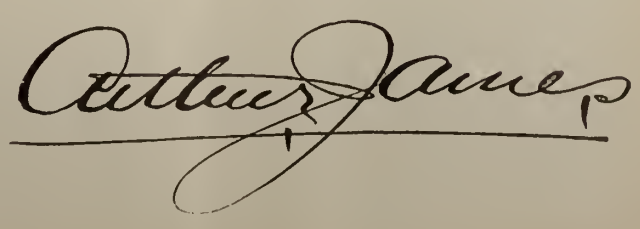
A decided improvement is unquestionably under way in the entertainment quality of pictures, but we have a long distance to go before conditions may be regarded as fully satisfactory in this respect.

Curtailment in production has been beneficial in only one respect. It has lessened the number of poor pictures, and there naturally will be a great demand for those which have been made, especially those which are of show quality.

The coming season will have many big specials, but the program picture, on which the exhibitor must depend, must continue to be the important factor. The exhibitor must have pictures that will make him a profit week in and week out, and he cannot depend for his revenues merely on big specials. The cost of the big special makes his margin of profit smaller unless his business is tremendous, and tremendous business is hard to maintain week after week.

There has been a turn for the better in pictures because the entire industry is looking upward and forward. There is an appreciation of the public demand for clean and yet tremendously interesting entertainment.

As we have stated before, the industry's chief thing to do is the shelving of poor pictures that drive away customers from the box office. When this problem is solved the majority of the industry's difficulties will disappear as a mist before the morning sun.



Standard Contract Near Reality as Hays and Exhibitors Exchange Letters; Code of Ethics Drafted

WILL H. HAYS and the Motion Picture Owners Chambers of Commerce of New York City have agreed in principle on new clauses for inclusion in the standard contract. This is evidenced in the following communication addressed by Mr. Hays to Bernard Edelhertz, chairman of the board of directors of the T. O. C. C. and to Sydney S. Cohen and his committee representing the National M. P. T. O. A. and to Charles L. O'Reilly and his committee representing the New York State M. P. T. O.:

"I take pleasure in transmitting herewith three copies of a memorandum embodying the principles that have been suggested by our committee, subject to approval of counsel, as a basis of a uniform contract between distributors and exhibitors.

"I hope you will agree with me that this draft marks a decided advance in eliminating, as far as possible at this time, consistent with sound business and the natural right of a manufacturer to exert a reasonable control over his product, various grievances both of the distributors and exhibitors.

"The present draft eliminates all penalties on both sides.

"It sets up what I hope will prove to be a workable and fair method of selecting play dates which will cure at the same time the evils both of over-buying and over-selling.

Insures Delivery

"It provides for the delivery of all pictures released by a distributor during the period of the contract, which we hope will reach the complaint that it has been the practice occasionally to withhold a picture intended to be delivered when the contract was written but which by reason of superior merit was subsequently withheld because it was believed it would command a higher price.

"It cuts down the period of payment of license fees from seven to three days in advance of shipment of the film.

"It provides for a uniform payment for film lost or destroyed.

"It provides in every case of a reissue or a re-named negative, that the photoplay should be specifically enumerated in the contract as a re-issue.

Promptness Provided

"To cure the complaint that signed applications of exhibitors are not acted upon with reasonable promptness, we propose to provide that unless a written acceptance is mailed within fifteen days from the date of the application by the exhibitor, such application shall be deemed withdrawn.

"We have consented to the assignment of contracts in the case of a sale of a theatre, under suitable regulations, and, finally, we propose with your cooperation to promulgate a mutually agreeable code of ethics, a copy of which is enclosed, in which we announce and declare our views as to certain practices to be observed by both parties, which do not properly belong in a formal contract and tend to unduly extend it.

"I should like very much to have your written comments, if any, by noon Thursday, and would then like as soon as possible thereafter to meet your special committee for a discussion which I hope will be in the nature of a final conference."

Edelhertz Pleased

In acknowledging the letter Mr. Edelhertz wrote, in part as follows:

"I have no hesitation in saying that the principles embodied in this form of contract, when finally agreed upon, will mark a new era in the business relations between the exhibitor and distributor. Furthermore, I am firmly of the opinion that it will mean the taking of a long step in the direction of a better and more harmonious understanding between these two important branches in the motion picture industry.

"I am partcularly pleased with the excellent standard and high order of principles set up by your code of ethics. It shows good faith and will undoubtedly serve as an important factor in the consummation of the fundamental idea you have so forcibly advocated, to wit: confidence and co-operation."

Code of Ethics

The code of ethics follows:

"While a salesman has every right to trade among respective customers to obtain the best offer possible for his product, after he has selected a particular exhibitor whose offer he believes to be the best, and takes a written application from such exhibitor, he should forward the same to the home office and make no further effort to sell the same service to any other exhibitor in competitor's territory until the application so forwarded has been formally rejected or accepted.

"No paid advertising should be inserted in any feature picture, comedy, scenic or news reel.

"In the event of the adoption of standard clauses for a uniform contract, contracts already taken for 1922-23 product should be carried out in the spirit of the new form of agreement."

Announces Promotions from Within Its Ranks

Following the appointment of Art A. Schmidt as general sales manager of the Universal last week, announcement has just been sent out from the Universal offices of several other promotions and changes in the exchange system and the home office.

To fill the vacancy caused by the promotion of Mr. Schmidt, George L. Levine has been promoted. Mr. Levine's place will be taken by Ross J. Baldwin, who will be succedeed by Charles J. Casanave.

Another promotion is that of LeRoy W. Alexander to be exchange manager of the Kansas City territory. "Curly" Calvert has been taken from that exchange to do special work in a number of central and western exchanges. At the same time, announcement was made of the appointment of auditor of the exchange, Platzman, to be European auditor of the company.

Rochester Exhibitors on Outing Laud Cohen

Enthusiasm prevailed at the annual outing of the Rochester Motion Picture Theatre Owners at Point Pleasant Hotel, Irondequoit Bay, Rochester, N. Y., Monday afternoon when addresses were delivered by President Sydney S. Cohen of the Motion Picture Owners of America, and others.

Jules Greenstone, president of the Rochester Motion Picture Exhibitors League, was in the chair and the meeting incident to the outing was attended by about 200 persons, which included the Rochester exhibitors. A number from the Buffalo district and several visitors from New York City and other parts of the State.

At the conclusion of the addresses a vote of thanks was tendered to Mr. Cohen and confidence and support given the national organization. When Mr. Greenstone opened the meeting he stated that the Rochester organization stood 100 per cent. for the national organization. He spoke for Howard Smith of Buffalo with respect to the attitude of the exhibitors in that section, and said they too were in entire accord with the purposes of the national body.

Crandall, Bell and Boyd Thanked by M. P. T. O. A.

Harry M. Crandall, Nelson B. Bell, in charge of advertising and publicity for the Crandall enterprises, and Samuel M. Boyd, private secretary to Mr. Crandall, all of whom served as committee chairmen of the Washington, D. C., unit of the Motion Picture Theatre Owners of America in making preparations for the national convention recently held there have received resolutions extending the thanks of the national organization of the M. P. T. O. A. for their services and appreciation of the success of their efforts on behalf of the entire membership and the national executive council. The resolutions were signed by Sydney S. Cohen, national chairman, and W. D. Burford, chairman of the resolutions committee of the national body.

Hays' Conference Obtains Co-operation of Civic, Business and Welfare Bodies

By SUMNER SMITH

AS set forth in Moving Picture World last week, the meeting of the heads of fifty nationally federated civic, business and welfare organizations on June 22 with Will H. Hays resulted in the formation of a committee of three to consider establishing and maintaining "the highest possible moral standards" in motion pictures and make recommendations to Mr. Hays. This committee is composed of Lee F. Hanmer, in charge of the recreational service of the Russell Sage Foundation; Mrs. Oliver Harriman, president of the Camp Fire Girls, and Roy E. West, chief Scout executive of the Boy Scouts of America. The larger and final committee of fifteen will be named soon after a conference with Mr. Hays.

"I have the welfare of the corporations that have millions of dollars at stake in the motion picture industry at heart," said Mr. Hays, "but I also equally respect the rights of the fathers and mothers who have millions of children. I will assist these committees and work with them to the limit so that there will be no complaint that the motion picture industry is not doing its fullest."

When Mr. Hays called the meeting to order, H. S. Braucher, representing the Community Service, made the first recommendation—that there be an office to which criticisms of pictures from all over America might be sent. Mr. Hays responded with the assurance that such a department would be immediately created in his office.

"Speak Frankly"

Mr. Hays' invitation that "you speak frankly and not spare us at all, saying what is in your minds," was accepted at the very start. Mr. West declared that for twelve years the Boy Scout organization has been facing the necessity of entering the film business. He advocated a "scenario censorship." The Rev. Charles A. McMahon, of the National Catholic Welfare Council, also urged censorship "at the source." He thought the opposition to Sunday shows would vanish if only clean pictures were shown.

"The trouble is in the neighborhood theatres of the nations," said Clarence A. Perry, of the National Committee for Better Films, arguing that the big city theatres have "expert students of films" to judge them and provide clean, worthwhile entertainment.

Ernest L. Crandall, of the Visual Instruction Association of America, said surveys indicate that the chief difficulty may not be the picture but the posters, sometimes "particularly offensive," and the behavior of certain kinds of theatre patrons. These matters, he said, were taken up by the New York censors, only to learn they had no jurisdiction. He advocated the establishment of vigilance bodies. Good educational films are difficult to obtain, he also declared, and suggested that a voluntary surveying committee might aid the producer in bringing to light films of an educational nature now lying in his vaults.

Laurence Vail Coleman, director of the Safety Institute of America, suggested a foundation sponsored by people of standing in a community and people big enough to attract attention and inspire confidence, combining members of the industry and representative outsiders.

Dr. Anne Nicholson, of the National Council of Catholic Women, charged pictures with failing to come up to the mentality of the audiences. When a producer tries to make a "goody-goody" film, she said, he makes it "wishy-washy." She blamed the producer for the existing situation, saying that he ought to be in consultation with people of artistic minds and not merely people with ideas for scenic effects.

David S. Beyer, vice-president of the National Safety Council, favored the organization of a company to produce educational pictures.

Hugh Frayne, of the American Federation of Labor, said: "Go on record that, for the better development of the picture industry, the existing censorship laws, wherever they may be, be wiped out. They have done more than anything else to break down the morale of the industry."

After a strong defense of the industry, Mr. Frayne declared: "The standards of living must be raised for the men and women in the studios." Later he promised the industry the co-operation of the American Federation of Labor.

Saul Rogers Convincing

Senator James J. Walker represented the T. O. C. C. and M. P. T. O. of New York State. He ably attacked censorship and discussed the problem of the exhibitor with relation to the admittance of children to theatres. Luncheon was then served after Mr. Hays summarized the suggestions.

The first speaker after luncheon was Senator Landis, of Indiana, who eulogized Mr. Hays while the latter passed a request down the line of newspapermen that they "forget" the praise. Saul E. Rogers, vice-president of the Fox Film Corporation, made a singularly convincing speech which he prefaced by the statement that he saw a bewilderment in the minds of those present as to the solution of the difficulty. Each person, he said, naturally approached the question from a different angle, but the object was fundamentally the same and the conclusion could be.

"We are with you, the public," he declared emphatically, "and we want you to be with us. Shall we produce for the mental equipment of a child or for the mind of an adult. One person asked me why we don't produce to entertain the subnormal mind."

Mr. Rogers went on to describe the growth of prestige in the industry within the last ten years. Pleading for practical suggestions he said: "We welcome you, we want you badly, but attack this problem practically, not theoretically. And if you present a program of that kind, we'll accept it heartily."

The Rev. F. E. Clark, president of the United Society of Christian Endeavor, said that the discussion was productive of much of value. He wanted to know if there was no way of letting the public know more about pictures—what were the best—so that "we can be guided in our own families."

Advertising Attacked

J. H. Hall, educational director of the Associated Advertising Clubs of the World, spoke on picture advertising, scoring "lurid posters that do not apply to the picture they advertise," and "misleading advertising" put out by exhibitors. The producer should get the co-operation of the exhibitor in this respect, he said. He pledged his organization's support, saying that it has clubs in every community that could aid the picture men.

Representatives of practically all the organizations spoke.

Rex Beach, author, said in part:

"The pictures are sick because there are too many doctors. This is a meddlesome age, and we have got to the point where meddling is a paid profession. People are not content to let motion pictures remain what they should be, entertainment, but must make of them soul-saving devices, toys for children.

"As an author, I say that it is bunk that you want more and better authors contributing to the films. What you want is more mush and slush, predigested pap, stories from Rollo's wonder books and about God's glorious wonderland. Authors writing for the screen today are handcuffed, with ball and chain on their ankles.

"And here's another angle. The author goes to the producer with a great idea. 'Attaboy,' says the producer, and then he asks: 'Where is the cabaret and where are the evening clothes?' One producer allowed me to write a drama in which I put a good, clean love story, and all that was left of it after the cen-

(Continued on following page)

New England Business Conditions Show Steady Improvement, A. Nacht Declares

BUSINESS conditions throughout Northern New York State and the whole of New England are showing a marked improvement and exhibitors are happy in consequence. Indeed, a decided advance has already set in in the industry and yet greater results are expected in the autumn, says A. Nacht, manager of the sales control and statistical department of Associated Exhibitors, on his return from a two weeks' automobile tour which took him almost to the Canadian borderline in Maine.

"Shoe factories, paper mills and box factories, which for two or three years had been operating on part time and with greatly reduced staffs, now running at full time and with a full complement of workers. These three industries form the very life blood of many of the towns I visited.

"Messrs. Sands & Hobbs, who own a combined picture house and high class dance hall in Auburn, Me., last summer opened a dancing pavilion three miles from the town, but the public hesitated to pay the 25 cent bus fare. This year the pavilion already is doing a 50 per cent. better business and the owners expect to open a picture house there also.

"The manager of the Strand Theatre, in Lewiston, Me., one of the houses in the important Gray circuit, told me that conditions are vastly better than at this last year or for two years previously, with indications of a return to normal in the fall."

Southern California Exhibitors Reaffirm Allegiance to Cohen

Charging "many trade papers" with having printed erroneous reports of its last election, the Southern California Division, M. P. T. O. A., through President J. L. Lazarus, is telegraphing the trade papers that the election of a new secretary, succeeding Glen Harper, does not reflect upon Sydney Cohen and the national organization. At a meeting held June 26, by a rising vote, the organization reaffirmed "its past and present allegiance" to Mr. Cohen and the national body.

A search through previous issues of Moving Picture World fails to reveal the statement resented, and the telegram does not specifically state its nature and in what papers it appeared.

New York Theatres Must Comply with Amended Law

All picture theatres in New York State with a capacity of 100 or more will be obliged to obtain, after October 1, a certificate to the effect that the houses comply with the new amendment to the state labor law, which is intended to safeguard the public from any repetition of the catastrophe which occurred in Washington, D. C., last winter, when the roof of the Knickerbocker Theatre caved in from its weight of snow. Houses which are built in New York State after next October must first file plans of the building with the state industrial commissioner or with a local enforcing authority.

Two Arbitration Boards Sit Weekly in New York

The F. I. L. M. Club of New York City and the Theatre Owners Chamber of Commerce, in order to facilitate the handling of claims and other disputes of exchange men and theatre owners, have inaugurated the plan of having two joint arbitration boards sitting weekly.

One board holds its session on Wednesdays as heretofore, and another board serves on Fridays. Meetings are held in F. I. L. M. Club headquarters in the Loew's New York Theatre Building, 1520 Broadway.

Asks for Receiver

Nathan Silverman, president of the S. & S. Amusement Co., Inc., which operates the Douglas Theatre, a house for colored people at 650 Lenox avenue, New York City, has asked the New York Supreme Court to dissolve the corporation and appoint a receiver.

He charges that Louis and Max Soviner, who own 50 per cent of the stock, built a new picture theatre near the Douglas and advertised it in the Douglas program as the New Douglas Theatre. The splendor of the new theatre, Silverman says, practically drove the old one out of business, and Soviner, it is alleged, tore it down and erected a business building in its stead.

Censorship Ineffective

"It is the opinion of my wife, a motion picture censor in Illinois, as well as of myself, that it is doubtful if censorship of the movies will ever be effective."

This is a declaration made by Allen D. Albert, noted publicist, in the course of an address delivered from a Chatauqua platform at Cedar Point, O., Lake Erie shore summering place, according to information received by Associated First National Pictures, Inc., from one of its correspondents.

Albert, former newspaper editor, is one of the leading moral uplift workers in Illinois and a member of various organizations striving for higher standards of morality.

Hays Gets Co-operation

(*Continued from preceding page*)

sors got through were the title and the license number."

Those Attending

Among those attending the conference, not already mentioned were:

Miss Borrow, Secretary, Colonial Dames of America; Leroy E. Bowman, Secretary, The National Community Center Association; Mrs. Philip A. Brennan, Mrs. Richard M. Chapman, President, Federation of Women's Clubs of N. Y. C.; Miss H. Ida Curry, Child Welfare League of America; Chas. B. Davenport, Carnegie Institution of Washington; Miss Helen Davis, Associated Executive, National Board Y. W. C. A.; Walter T. Diack, General Secretary, Young Men's Christian Association; Dr. G. Clyde Fisher, Associate Curator, American Museum of Natural History; Henry Fleischman, Mgr. Director, The Educational Alliance; Clyde Furst, Secretary, Carnegie Foundation of the Advancement of Teachers; Dr. Harris, World's Sunday School Association; E. L. Harvey, Secretary, National Security League; Rev. Joel Hayden, Conference Union Theological Seminary; Mrs. Milton P. Higgins, President, National Congress of Mothers' and Parent-Teachers' Associations; Mrs. Herbert Hoover, President, Girl Scouts; Mrs. Harlean James, Secretary, American Civic Association; Judson King, Executive Secretary, National Popular Government League; Dr. H. E. Kleinschmidt, Medical Dept. of the American Social Hygiene Association; Rev. Wm. Lampe, World's Sunday School Association; Fred Landis, Playwright; Colin H. Livingston, President, Boy Scouts of America; Rev. Chas. S. MacFarland, Federal Council of Churches of Christ in America; Rev. John A. Marquis, Federal Council of the Churches of Christ in America; Earl A. Meyer, Director, The American Legion Film Service; Rev. Kenneth D. Miller, Conference Union Theological Seminary; Mrs. George M. Minor, President General, Daughters of the American Revolution; Prof. Parker T. Moon, Secretary, Academy of Political Science; Miss Virginia M. Murray, General Secretary, Travelers' Aid Society of N. Y.; Jesse N. Neal, Secretary-Treasurer, Associated Advertising Clubs of the World; W. W. Norton, Treasurer, American Association of Social Workers; Albert S. Peters, Director Film Service Div., American City Bureau; Dr. Daniel A. Poling, United Society of Christian Endeavor; Dr. Frederic B. Robinson, American Council on Education; Rowland Rogers, Visual Instruction Association of America; Mrs. F. F. Schwartz, Secretary, Young Women's Hebrew Association; Lester F. Scott, Secretary, Camp Fire Girls; Mrs. N. Stone Scott, Dr. Albert Shaw, Vice President, The Academy of Political Science; R. C. Sheldon, Secretary, International Big Brother and Sister Federation; George H. Sherwood, Executive Secretary, American Museum of Natural History; F. F. Simmonds, Easter District Secretary, Chamber of Commerce of the U. S.; Alburn E. Skinner, Secretary, Chautauqua Institution; Mrs. Louis Slade, Second Regional Director, National League of Women Voters; Mrs. R. E. Speer, President, Young Women's Christian Association; F. B. Steele, Secretary, Sons of American Revolution; Miss N. F. Stoughton, Assistant Secretary, The Rockefeller Foundation; Paul Tanner, Actors' Equity Association; S. M. Tucker, President, New York Drama League, Inc.; Mrs. Coffin Van Renssalaer, Executive Secretary, National Civic Federation, the Women's Department; Miss Ethel Warner, Executive Secretary, Academy of Political Science; Miss Mabel T. R. Washburn, Secretary, National Historical Society; Mrs. Wm. Whittaker, Secretary, Federation of Women's Clubs of N. Y. C.; Miss Helena V. Williams, National Tuberculosis Association; Miss Agnes S. Winn, Assistant Secretary, National Education Association; Clinton Rogers Woodruff, American Civic Association.

Among the picture men present, not already mentioned, were William Brandt, of the T. O. C. C., and Sydney S. Cohen, national exhibitor president; William A. True and W. J. Steffes, who were there only a few moments.

"Don't Expect a Miracle Over Night," Hays Warns Clubwomen in Plea for Aid

CONTINUING his energetic campaign to enlist the sympathies and co-operation of various important organizations, Will H. Hays, president of the Motion Picture Producers and Distributors, spoke before the General Federation of Women's Clubs at Chautauqua, N. Y., June 28. On July 6, at Boston, he will address the annual meeting of the National Education Association.

Among the important points Mr. Hays stressed was a warning that "there can be no over-night miracle" in the picture industry. He declared that, in the movement for better pictures, action must be taken at the studios. Support good pictures and condemn bad pictures, he urged.

Mr. Hays said that he approached his subject "not merely from the viewpoint of the men who have millions of dollars invested in the business, but from the viewpoint of the fathers and mothers who have millions of children invested in the business." He went on to pay tribute to "that aristocracy of intellect and character that makes up the General Federation of Women's Clubs."

"No Super-Court"

After quoting the articles of association filed by his organization, Mr. Hays said: "This is not merely a vague gentlemen's agreement; it is the legal statement of a legal purpose by a legally organized body. It creates no super-court autocratically to pass upon pictures, nor does it place anyone in the attitude, and most certainly I shall not be placed in the attitude of being the judge of the morals of those who are in the industry. The purposes of the association are stated in its articles and I respectfully submit to you that no articles of association breathing a more important message could well be found."

Asking the co-operation of the public, Mr. Hays warned that "too much cannot be expected too soon," continuing: "There can be no over-night miracle but preferred attention is being given to the purposes of the association right now in the pictures which are now being made. Every day there is opportunity in the studios to take action at the place and at the only place where effective action can be taken.

Accept the Responsibility

"Responsibility for these pictures now beng made by the members of our association cannot be avoided. They will be the proof either of our honesty or of our failure; they will be the proof either of our ability to correct our evils ourselves or of our inability to run our own business. The members of this association, acting on that definite knowledge, are doing everything in their power at this moment to live up to their professions, and the pictures will soon be able to show the results of their efforts.

"While asking for your aid and co-operation I would like to ask, too, that you judge us by our actual performances rather than by any promises we may make. We are building this industry for years to come—for generations to come—and though our progress may perhaps seem slow at the beginning, the results, we are confident, will be certain and permanent.

Will Not Be Deterred

"And we will not be stopped, mark you, nor will we be deterred either by any possible machinations or obstacles developed or planted by any interest that might from any wrong purpose want to prevent the success of our effort, or by those who, with good motives yet mistaken judgment, expecting too much too quickly, would unconsciously put obstacles in our way.

"This is not a one-sided matter. We must consider these motion picture problems with that patience and tolerance which result from a recollection of the habits and customs wherever a new thing comes. Every new industry, every new science or art makes mistakes and is criticised. All of them have had to remedy their faults of early days."

Mr. Hays here recalled how it once was regarded as "a sinful act to disseminate the printed word in any form among the humbler people, who are supposed to remain in the niche of life 'in which God placed them' how the bicycle and then the automobile were once pronounced 'agencies of the devil.'"

As an aid in solving the problem of good pictures, Mr. Hays urged that the people refuse to patronize bad pictures. Discussing censorship, he termed it "only an incident" in the matter, saying that the demand will fail when the reason for the demand is removed.

"There is one place, and one place only," he continued, "where the evils can be eliminated and the good and great advantages of motion pictures retained, and that is at the point where and when the pictures are made. And it can be done then and there, make no mistake about that. There is no zone of twilight in this matter. Right is right and wrong is wrong, and men know right from wrong. The corrections can be made, real evil can and must be kept out, the highest standards of art, taste and morals can be achieved, and it is primarily the duty of the producers to do it."

Mr. Hays then told the women how they can aid by getting "close to the situation" and criticising constructively.

"Definitely plan by any method you can devise," he urged, "to get the good pictures supported and the bad pictures condemned. Get in touch and co-operate with the exhibitors in your community. Get the demand for good pictures reflected in the box office receipts. Join in our effort in sympathy and with appreciation of our problems and the conviction, based on proof which you can acquire, that never were men more sincere in any effort in this world."

On June 26 Mr. Hays met Lee F. Hanmer, Mrs. Oliver Harriman and Charles E. West, the committee of three appointed by the meeting of civic organzations last week to confer with him regarding a committee of fifteen to make suggestions on pictures. This committee will be named soon.

Industry's Editors Predict Prosperity

AS a result of a business questionnaire sent by Associated First National Exhibitors to editors of trade publications the following, in addition to Moving Picture World's editorial expression in this issue, have been received. They all predict a profit making season for exhibitors, distributors and producers.

L. W. Boynton, editor, Exhibitors' Trade Review: "The coming fall and winter will usher in the greatest season of normal prosperity the industry has ever known."

Martin J. Quigley, editor, Exhibitors' Herald: "The end of the panic period has been reached."

William A. Johnston, editor, Motion Picture News: "Business in general is going to be good this fall. There isn't the least bit of question about that. It's hard to make a motion picture man feel optimistic with a summer slump—and a mighty tough one—staring him in the face. But the business revival is on. We'll hit normal times this December and in 1923 there'll be a boom that will descend to normal again in 1924-25."

Jack Alicoate, The Film Daily: "According to the great business minds of the country a decided improvement, already under way, can be looked for, in a general economic way throughout the entire United States this coming fall and winter."

Kessels Lose Point in Triangle Suit; Superpictures History Heard in Court

THE mystery of a suit transferred by Justice Fawcett from the Supreme Court of Queens County to that of the Supreme Court of New York County was dispelled last week in the case of Adam Kessel, Jr., and Charles Kessel, of New York City, against the Triangle Film Corporation, when a decision was made by Justice John V. McAvoy, who denied a motion made to enforce a judgment in the county, obtained by the Kessels against the Triangle Corporation in Richmond, Va., where the latter concern have their headquarters. Justice McAvoy denies the motion on the ground that the matter cannot be decided on the merits in view of the failure to authenticate the Virginia judgment.

The papers filed with the decision disclose that the suit on which the Virginia judgment was obtained concerned the sale back to the Triangle Film Corporation of 89,156 shares of stock of the Triangle concern, valued at $1 a share or $89,156, alleged to have been owned by the Kessels, who with Harry E. Aitken and his brother, Roy E. Aitken, were officers of Triangle at the time of the alleged sale in 1919, Harry E. Aitken being the then president of Triangle.

The Triangle people, however, in their reply, charge that the alleged contract pledging the Triangle concern to purchase back this stock was the result of a wrongful scheme entered into between the Kessels and the Aitken brothers, who they say caused the contract to be entered into without the approval of the board of directors of Triangle, and that the contract to sell the stock was of no benefit to the Triangle Corporation. It is further alleged that the stock was not even delivered to the Triangle Corporation, but was only deposited "in escrow," subject to the payment of the above sum of $89,156, which, it is charged, is vastly in excess of the value of the stock sold.

It is further alleged by the Triangle Corporation that at the time of the alleged transaction it was well known to the Kessels and the Aitkens that the Triangle Film Corporation was skating on thin ice, since it had outstanding indebtedness amounting to close to $1,000,000, and that practically all of its assets were pledged as collateral for the payment of this indebtedness. It is further claimed the alleged contract was in violation of the statutes of the State of New York, and for that reason the Kessels brought the suit on which they recovered the judgment in Virginia where it was not in conflict with the statutes, and now try to enforce its payment in this state because the Kessels are residents here.

Justice Finch of the New York Supreme Court, since June 19, has been listening to testimony in the suit brought by the Triangle Film Corporation against Harry E. Aitken and his brother Roy E. Aitken and Hyman Winnik, which seeks to compel the defendants "to account to the plaintiff for their several acts as officers and directors of the plaintiff corporation, their neglect and breaches of duty and waste of the plaintiff's property and to repay and restore all moneys and property so wasted."

Triangle charged that the Aitkens in conjunction with Winnik controlled the voting stock of the corporation, and in this manner made contracts with the Western Import Company for the foreign rights of Triangle pictures, and other contracts on behalf of Triangle with the Reserve Film Corporation and the New York Motion Picture Corporation and obtained loans of large sums of money ostensibly for the film corporation from Patrick H. Loftus and Francis X. Brosnan, all of which, it is alleged, involved losses to Triangle in excess of $1,000,000.

It became known during the trial of the case on June 21 that the Aitken brothers had effected a settlement with Triangle which eliminates them as defendants, and it is said this settlement consists of the turning over to Triangle Aitkens. On the other hand, counsel for Winnik, told a representative of Moving Picture World that the alleged settlement "is a paper one" done to influence his client Winnik.

The two separate suits brought by Alice M. Long and Frank J. Marion, but embracing the same set of allegations against William W. Hodkinson, producer, Frank L. Collins, president of the McClure Publications, Holland S. Duell, the lawyer, and Raymond Pawley, which had been on trial before Justice Platzek and a jury in the New York Supreme Court, had an unsatisfactory ending for the plaintiffs the past week when Justice Platzek eliminated Collins, Duell and Pawley as defendants in the actions, awarding them judgment against Mrs. Long and Marion for the costs, while the jury failed to agree as to the merits of the allegations made against Hodkinson, the surviving defendant.

The suits of Mrs. Long and Marion were the result of the formation of Superpictures, Inc., a $9,000,000 enterprise, which the plaintiffs charged the defendants with organizing. Marion charged that Hodkinson, while president of the Paramount Picture Corporation and the Progressive Motion Picture Company, after picturing in glowing terms the great future for Superpictures, Inc., in conjunction with the other defendants, induced him to part with his shares of stock in the Paramount and Progressive concerns in exchange for stock in Superpictures, Inc., and that the allegations concerning Superpictures, Inc., were untrue, so that the plaintiff was damaged thereby in the sum of $500,000. Practically the same allegations were made in the complaint of Mrs. Alice M. Long.

Canadian Exhibitor Exchange Dividend 5 Per Cent.: $50,000 Rental Receipts

FIGURES have been released which show something of the activities of the Canadian Exhibitors' Exchange, Ltd., Toronto. This exchange was established about four years ago by the Ontario Moving Picture Exhibitors Protective Association, which boasted about 200 members. The exchange was organized to operate along co-operative lines and it obtained a government charter with a capitalization of $100,000, the shares being sold to independent exhibitors at $100 par value. The amount of stock sold in this way reached the total of $38,000, it is stated.

Receipts from film rentals during the past year totalled almost $50,000, it is announced, and the company has declared a 5 per cent. dividend for the year, as in former years. The Canadian Exhibitors' Exchange has its head office at Toronto but it has also been operating branch offices at Montreal and Winnipeg.

The exhibitors' association in Ontario has, during the past four or five years, lost the enthusiastic support of a number of exhibitors when the latter found it advantageous to sell their theatres to big interests which were establishing extensive chains of theatres throughout the country. Some of these exhibitors continued in the management of the theatres but as employes of the large companies. In spite of the theatre changes, the co-operative exchange has been able to get along quite nicely even through the general depression of recent months.

Montreal Picture Houses Put Over a "Radio Week"

The six picture theatres operated in Montreal by the Independent and United Amusements, Ltd., co-operated in the staging of a special "Radio Week" during the seven days starting June 18. The theatres taking part in the stunt were the Plaza, Strand, Regent, Belmont, Papineau and Moulin Rouge. Marconi receiving sets with a radius of 1,200 miles were installed in each of these six houses.

For "Radio Week" the Marconi Company of Montreal broadcasted a concert from its new station on the top floor of the Canada Cement Company's building in Phillips Square. At the conclusion of the local concert, the wireless operators at each of the theatres hooked up with programs being sent out from Newark, Pittsburgh, Springfield and other United States stations. After the regular program each night, the operators gave special demonstrations of the receiving sets. The public took to the stunt.

Guatemalans Do Not Favor American Films

Only American films which have been used a great deal are exhibited in Guatemala at present, according to a report to the Department of Commerce, Washington, D. C., from Vice Consul Henry T. Dwyer, Guatemala City. Most of these films consist of serials, usually in poor condition. There is an idea in Guatemala that American films are inferior to those produced in Europe. Most of the pictures from Europe are of the dramatic kind and are of French or Italian manufacture.

Only one American company has found the Guatemala market sufficiently large to organize and establish offices there. Other American pictures in circulation are old second-hand films.

The maximum price of admission ordinarily charged by the best moving picture houses is 50 cents, and the minimum is 10 cents for the gallery.

Kill Secession Rumor

The executive board of the Motion Picture Theatre Owners of Kansas adopted a resolution indorsing National President Cohen at its meeting at the Hotel Baltimore in Kansas City last week. The resolution also extends a vote of confidence in the other officers and committee members of the national body. It was inspired by alleged rumors that Kansas would secede.

Sir Charles Higham Pleads for "Cleaner, More Human Pictures" at A. M. P. A. Lunch in His Honor

THE Associated Motion Picture Advertisers of the United States on Thursday, June 22, entertained Sir Charles Higham, M. P., the first advertising man in Great Britain to be knighted and the first to be a member of Parliament, at luncheon in the Hotel Biltmore. In connection with the luncheon there was an exhibition of motion picture advertising from the earliest days of the industry up to the present time.

D. W. Griffith welcomed the guest in behalf of the motion picture industry. C. L. Yearsley, president of the Associated Motion Picture Advertisers, presided at the luncheon. John C. Flinn made a speech outlining the work of the organization.

Sir Charles opened his speech with the suggestion that the motion picture advertising men ought to be allied with the Associated Advertising Clubs of the World.

"It is a bad thing," he said, "when men like you, leading a new industry in the public eye, don't associate with the other representative advertising men in other spheres of activity. There may be a reason for it. I hope it isn't because you are not proud of being advertisers for the motion picture industry."

"Be Clean Yourselves"

Discussing how to make the industry "far greater than it is now," Sir Charles said that is "first of all by making it clean, and the only way you can make it clean is by being clean men and women yourselves."

"There is no use trying to make pictures if you do not believe in them," he continued. "A lot of pictures are shown all over the world under extraordinary titles to make people come to the cinema enterprise run by a great many men who accidentally got into the industry and people who have no idea of how it should be or is done. All over this country you will hear people say, 'Is it a commercial picture? Will it bring in the public? Has it sex?' Sometimes they go farther than that.

"I am not standing up to you as a goody-goody man, but I believe this motion picture business, appealing as it does to the eye—and photographing on the brain of illiterates and all kinds of people of misunderstanding—photographing as it does on their brain what they will never see or hear, must be very, very careful of what it puts into those pictures. . . ."

The Angle of Observation

Pictures can be virile and dynamic, he said, without "having actors jumping off cliffs or seducing women." He urged that producers making clean pictures have the support of the whole industry. In Will H. Hays he saw a leader worthy of the job. Foreigners, he said, judge America by the pictures they see and the stories they tell—"Is it always a good story?"

"The next time you look at a motion picture," he urged, "the next time you publicity men are asked to exploit a picture in your country or mine, look at it from the angle that in the greatest country in the world where freedom is supposed to be everything, that you are wielding a power to put a story over—look at that picture and say to yourselves that picture that makes me proud that some other country's father and mother bred me on this soil—made me an American boy or girl and I am proud of it and if you can't say that—scot it. That is the way to build a great cinema industry—that is the way to make the motion picture industry ten times as big as you are making it.

"I am not misunderstanding the value of money. I know the temptation of every man to make it. I know it is difficult to preach to you—that doesn't bring gold into your pocket. But a cleaner, a more human picture—a picture that once and for all says, "Hollywood is dead" and all the rottenness is gone and our pictures and people are so clean and high and we love our world so much we have wiped it out. You can't wipe it out by burning down the buildings—you can't by burning the fields—you can't wipe out that stigma by stopping Arbuckle's pictures—there is only one way and that is by wiping it out of yourselves—and then you will be proud to belong to the picture business."

Sir Charles Higham Says—

"Advertising is the greatest reformative agency in the world. It has made us hygienic, it has made us tidy, it has dressed us well, it has given us the love of the beautiful, it has decorated our homes, it has educated our children, it has raised to a higher plane our whole civilization.

"An advertising man is a salesman, a marketing man, who takes a product after it is finished and makes the world want it.

"There is no reason why the truth cannot be put in an attractive form.

"In high standards, in energy, in enthusiasm, in intelligence, in design and in copy, the American advertising man has simply no competitors outside his own country.

"We are ninety per cent. alike, all we peoples, and ten per cent. different. The trouble is that we forget the ninety per cent., and remember the ten per cent., when we criticise others.

"People are forgetting the idea of service. We are all servants; we can't all be Presidents and Kings. All over the world the idea is spreading that everybody is a god. We are, but most of us don't come out of the chrysalis."

Ed Sourbier Now Owns Controlling Interest in Amusement Company

Edward Sourbier, owner of several picture theatres in Indianapolis, recently returned from a trip to Toledo and Springfield, O., and Pittsburgh, where he completed the purchase of 1,400 shares of stock in the Sun and James Amusement Company, of Toledo, which owns and operates the Rivoli and Toledo Theatres, Toledo. The Rivoli is a vaudeville playhouse and the Toledo is a picture theatre.

Harold Dygert Heads Associated Theatres

Associated Theatres, Inc., has been organized in Western New York with the following officers: Harold P. Dygert, president and general manager; William J. MacFarlane, mayor of Canandaigua, vice-president and assistant manager. The board of directors follows: Messrs. Dygert and MacFarlane, Harold L. Brainerd, M. J. Taylor and Lester H. Hoffman.

The company is now operating these theatres: Playhouse and Liberty, Canandaigua; Crescent, Newark; Opera House, Granite; Rivoli, Fairport; Rialto, East Rochester. An option has been obtained on the Park Theatre, Bath. Executive offices of the company are in East Rochester. It is understod that negotiations are under way for houses in Medina and Albion. The organization also owns the Clark block in Fairport where a large house may eventually be built.

MOVING PICTURE World

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York City
Telephone: Murray Hill 1610

Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, President
Alfred J. Chalmers, Vice-President
James P. Chalmers, Sr. Vice-President
Eliza J. Chalmers, Secretary and Treasurer
Ervin L. Hall, Business Manager

Editorial Staff

Arthur James, Editor-in-Chief
John A. Archer, Managing Editor
F. H. Richardson, Projection
E. T. Keyser, Accessories
Fritz Tidden, Reviews
Roger Ferri, Independent Productions

Manager of Advertising
Wendell P. Milligan

Manager of Circulation
Dennis J. Shea

Subscription Price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

Copyright, 1922, by Chalmers Publishing Company.

Copyright throughout Great Britain and Colonies under the provisions of the Copyright Act of 1911. (All Rights Reserved).

OTHER PUBLICATIONS
Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations
Member National Publishers Association

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

TO our desk has come a new book, "Motion Picture Directing," from the intelligent pen of Mr. Peter Milne It is well and thoughtfully done and deals with practical experiences and actual methods of directors whose names are a short directory of moving picture production successes. Mr. Milne does not attempt to make directors out of Joe, Ed or Bill, because he recognizes that a director is born, not made. He does, however, set down for the enlightenment of serious students and others who are concerned with picture production and who want to rise in it, and with it, some two hundred and thirty-four pages of well chosen information coupled with good, clear and sane comment that makes his work of definite and lasting value. We congratulate Mr. Milne on carying out so well a work that would seem so formidable, but which certainly needed to be done. Mr. Fritz Tidden will in an early issue review the book.

George Bernard Shaw has announced that an American Syndicate agreed to give him $100,000 a year for five years to produce two moving picture films each year. In making this announcement Mr. Shaw tried to make it still more expensive for everybody by advising young authors not to be too ready to sell their wares to producers or promoters because in his opinion the picture rights of a single story might be worth $50,000. The word "might" in this instance is very important because there are so many stories, in fact most stories, so far under this price in value that it is almost pernicious to raise exaggerated hopes in the bosoms of the youthful writers. The story may be the thing, but rarely is it the thing to the amount of $50,000 or anything like that figure.

Admission taxes show an improvement for May over the April figures, although they still are below the corresponding month for 1921. The amount paid in May as against the amount paid in April is $378,517, which on the 10 per cent. basis would show an increase in admission business of $3,785,170. This taking the country over is not a great increase but it is, at least, an encouraging sign and a straw pointing toward the better times which the forward looking men in the industry are confident are coming with the new season.

Here, Me Hearties, Is a Masterpiece!

PURE, compelling, absorbing, fascinating melodrama, enacted with astonishing skill—that's "The Masquerader," with Guy Bates Post in the greatest dual role the screen has ever seen. As a play its success record is a bright chapter in stage history, and Mr. Post was with it then as he is with it now. Richard Walton Tully is similarly in on both stage and picture, as he made the screen adaptation and produced it with the skillful aid of James Young, a director who certainly is a director.

"The Masquerader," in addition to being well cast with Barbara Tennant, for instance, as a slavey, and Herbert Standing in another importantly handled minor role, is not only a powerful entertainment, a really big thing done in a big way, but it teaches as no sermon and no lecture could teach the great lesson of self control, as against self indulgence, of manhood and honor, in contrast to the pitiful tragedy that lies in the path of the soft and ill chosen life.

The story might be called brutally real because its contrasts are so sharp and its truth telling so direct, but it has the grand quality of renunciation in the course of honor followed by John Loder when he turns his back upon temptation presented by his great love of a woman to whom he has no right. The production is excellent and the photography is brilliant. There is no cream puffery about it and there are no silly titles. It is vital, even more so in our opinion than the stage play, which we saw more than once.

Mr. Post is not of the matinee idol type. He would have failed in this picture if he had been, but he is so great an actor, so finished and so delightful a performer that he charms, pleases and holds fast the sympathetic interest of the spectators. We look for great results from "The Masquerader" and felicitate Associated First National Exhibitors in having the production to present to the trade.

ARTHUR JAMES.

Circuit of Sixteen Theatres in New England Offered to Highest Bidder

BIDS were recently opened in the office of Clerk John F. Cronin of the Massachusetts Supreme Court, Boston, for the purchase of the Empire Circuit, comprising sixteen moving picture theatres located in various New England cities and towns. These various properties, upon which money aggregating several hundred thousands of dollars had been advanced on notes by the Cosmopolitan Trust Company of Boston, were among the assets of that institution when the Cosmopolitan, together with several other Boston trust companies, was closed by the Bank Commission of the Bay State a few months ago and Bank Commissioner Allen took possession of it.

The Empire Circuit consists of four theatres in Newport, R. I., one in Lowell, Mass., one in Waltham, Mass., two in Newburyport, Mass., two in Amesbury, Mass., one in Portland, Me., and five in Fall River, Mass. There were but four bids, and it is anticipated that none of them will be accepted, as none complied with the terms of the specifications as advertised.

Central Bid Highest

The highest bid was by the Central Corporation of Boston, of which A. V. Hager is the head. This was $550,000 for the entire chain of theatres, and was ten per cent., higher than the second bid. No check accompanied the offer, however.

Ralph Pratt, of Lawrence, filed a bid of $100,300 for a clear title to the Strand Theatre and to the Premier Theatre, both at Newburyport, and to the Strand Theatre at Amesbury. He also made a second offer, covering the same proposition, of $70,000 for the two Newburyport theatres, and one of $30,000 for the Amesbury theatre.

Frederick Craven, of Boston, bid $500,000 for the entire circuit, $250,000 to be paid in cash for the Waltham, Portland, Newburyport, Newport and Lowell theatres, and $62,500 as the first of four equal quarterly payments for the remaining theatres in Amesbury and Fall River. George W. Bryant, of Boston, made an offer of $19,150 for the Strand Theatre at Amesbury.

Bids also were received last January, for the same sixteen moving picture houses, all going concerns, but because of conditions imposed and the general nature of the offers, it was decided to reject all of them at that time.

Tampa Sheriff Fails to Scare "Violators" of Sunday Blue Laws

Renewed attempts by Sheriff Spencer to enforce the Sunday Blue Laws in Tampa, Fla., have again been checked by County Judge Hazard, who last week refused to issue warrants. Following a grand jury advising the sheriff that he could make arrests without warrants where violations were committed in the presence of officers, the sheriff made three arrests for these purposes, taking in tow the proprietor of a gasoline filling station, owner of an ice cream parlor and manager of a picture theatre.

The latter was Ed. Kane, manager of the Grand. Bonds were required of each of the men, but when they were brought before Judge Hazard he again refused to hear the cases, telling the sheriff to take them to the country solicitor. Solicitor M. M. Given is said to be out of sympathy with the Sunday closing movement.

North Carolina Keeps Same Set of Officers

The final session on Thursday morning, June 22, of the North Carolina M. P. T. O. A., was largely devoted to hearing of committee reports and the annual election of officers. It had been agitated by several of the present executives, including President Wells and Secretary Varner, that the state needed a new set of officers, since both of those gentlemen have served for eight years. However the report of the nomination committee recommended that right at this vital moment when the entire industry faced a turn in the road and needed experienced men at its helm, no change in officers be made, nominating intact the present officers and executive committee to serve another term, the election as follows being made unanimous by the convention:

Officers Elected

President, Percy W. Wells, Wilmington; secretary-treasurer, H. B. Varner, Lexington; first vice-president, E. F. Dardine, Charlotte; second vice-president, S. S. Stevenson, Henderson. Executive committee: S. T. White, Greenville; H. F. Stallings, Kinston; H. R. Mason, Goldsboro; W. T. Joyner, Raleigh; T. G. Leitch, Greensboro; D. M. Bain, Wilmington; W. G. Atkinson, Rockingham; C. L. Welch, Salisbury; Jas. A. Estridge, Gastonia; E. J. House, Marion.

R. D. Craver of Charlotte, presented the proposition of issuing from the office of the secretary a weekly report on film production, giving details of production, cost and consensus of opinion as to box office value on all releases. This was adopted and referred to the executive committee for the working out of final details. The annual dues were raised to $50 and a proposition to accept slide advertising in payment of dues was gone into and contract signed for financing the organization on a plan similar to that in force in Michigan and several other strongly organized states.

After naming Greensboro for the midwinter meetings to be held in December the convention adjourned. Its early sessions were reported in Moving Picture World last week.

Three Pennsylvania Theatres Destroyed by Fires; All Small

During the past week no less than three of the best small town picture theatres in Western Pennsylvania were badly damaged by fire. The Grand at Woodlawn, owned by Ed Harvey, proprietor of the New Harvey Theatre in the same town, was destroyed by fire June 16. The fire, which, it is believed, was caused by crossed wires, caused a loss of $25,000 to the theatre building and equipment.

In the fire which swept a whole business block at New Kensington the preceding Wednesday afternoon, the Columbus Theatre was destroyed, causing a loss of $75,000.

John Hando's Grand Theatre at Monongahela was badly damaged by fire the preceding Sunday. The police rescued Mr. Hando and his family, who were sleeping over the theatre.

$600,000 of Film Was Exported During April

More than 15,000,000 feet of moving picture film, valued at $600,000 was exported during the month of April, according to figures which have been compiled by the Department of Commerce, Washington, D. C. Shipments during the month included 5,055,381 feet of sensitized, but unexposed film, valued at $106,508; 335,739 feet of exposed negative valued at $37,514, and 10,344,949 feet of positives with a value of $439,963.

France was the United States' most important market for raw stock, taking 3,314,163 feet, valued at $57,355, during the month, with Japan second with 1,002,031 feet valued at $28,925. Two-thirds of the total exports of negatives went to England, whose imports totaled 240,508 feet, valued at $24,309. In positives Canada was the best customer, taking 1,414,771 feet, valued at $67,094. Other important markets were Australia, with imports of 1,293,266 feet, valued at $58,673, and Argentina, with 1,120,521 feet, valued at $51,945.

News from the Producers

By C·S·SEWELL

Big Convention on July 1 to Mark Birth of F. B. O.; Will Discuss Sales Plans

A general meeting of branch managers and division chiefs will mark the birth of the Film Booking Offices of America, the new name of the Robertson-Cole Distributing Corporation. The convention is scheduled to be held at Chicago starting July 1, the day on which the change of name of the organization takes effect.

Branch managers from all sections of the country will have an opportunity to meet the executives and officials of R-C Pictures and the F. B. O. for the first time since the reorganization of R-C several months ago. While P. A. Powers has left New York for the West Coast, where he is engaged in supervising the production activities at the R-C Studios, Joseph I. Schnitzer, vice-president, Harry M. Berman, who takes up his duties as general manager of distributing on July 1, and Nat G. Rothstein, advertising and publicity director, will attend and address the branch managers.

The meeting has been called in order to get all of the F. B. O. men in the field fully acquainted with the policy formulated by Mr. Powers for the distribution of R-C and independent productions. This policy is radically different from that in vogue with the Robertson-Cole Distributing Corporation in the past, and consists of developing a highly specialized sales and exploitation force to act simply as a selling medium for high class independent productions.

It will be explained to the branch managers that the aim of the F. B. O. is to win the reputation of being the most efficient film clearing house in the industry, that its object is not to submerge the individual picture or brand of pictures under the trade name of the Film Booking Offices, and that the organization is prepared to foster independent productions and assist the exchange managers with a complete line of sales and exploitation aids.

"Our plans are too big, our policy too radically different to be explained in any other way than through personal contact," stated Mr. Schnitzer, in announcing the meeting. "Our branch managers are with us heart and soul now, for we have received congratulatory messages from every exchange since we announced our policy of expansion and sales and exploitation specialization, but when we can show our men in the field that our coming season's product far surpasses anything that they handled in the past the same enthusiasm and spirit of loyalty that prevails in the home office will surely be reflected in the fullest extent among all the branch managers."

Norma Talmadge's Next to Be "The Voice from the Minaret"

Norma Talmadge's next picture is to be "The Voice from the Minaret," adapted from the novel of that name by Robert Hichens. This enjoyed a success on the speaking stage in London, and promises to be one of the most unique and satisfactory pictures in which Miss Talmadge has yet appeared. Work on the new production will start this week at the United Studios.

Upon its completion, Miss Talmadge will immediately proceed on "The Garden of Allah." This, according to present lavish production plays, will be this star's most pretentious effort to date. Those familiar with the stage popularity of "The Garden of Allah" predict that the film version will at least equal all the spectacular dramatic spectacles yet shown on the screen. Frank Lloyd will direct Miss Talmadge in both "The Voice from the Minaret" and "The Garden of Allah."

"The Eternal Flame," Miss Talmadge's next release through First National Pictures, concerns the scandals and romances of the court of Louis XVIII. It is adapted to the screen from Balzac's "The Duchess of Iangeais."

Atlantic Enterprises Staff Sails to Make European Film

The second contingent of the producing staff of Atlantic Enterprises, Inc., sailed Saturday for Europe where immediate production will be inaugurated on a series of features specially planned for the American trade with the natural wonders of continental Europe as a background.

Heading the party is Walter R. Hall, lately appointed scenario editor of the company, and who has behind him twelve successful years as author, scenarioist and director. Mr. Hall is taking with him the prepared scenarios for the first four productions and a trunk full of stories which will comprise the first year's output.

With Mr. Hall are his wife, a well-known picture and stage star; Jose Fabra, casting director, who will later head a separate producing unit in his native country, Spain, and assistant director, property men and electricians.

Actual shooting will start immediately upon arrival in Europe, this having been made possible through the efforts of the company's representative there and of Frank Gordon Kirby, director in charge of production, who has been on the ground for some time oiling the ways for a quick launching of the producing unit.

F. B. O. Picture

Harry Carey's second production for release through the Film Booking Offices of America, is now in production. It will be a screen version of Eugene Manlove Rhodes, popular story, "Good Men and True."

Plans Completed for Release of First Series of Comedies

Preparations have been completed for the release this fall of the first series of three special two-reel comedies by Lupino Lane, the celebrated English pantomimist who was signed to a William Fox contract several months ago and who has been producing under the direction of Jack Blystone at the West Coast Studios.

The tentative titles of the comedian's first group of specials are "The Reporter," "My Hero" and "The Pirate."

With Clyde Cook, another famous English pantomimist who was formerly a star at the New York Hippodrome, and Al St. John, Lupino Lane completes a trio of silver sheet comedians under the Fox banner which, Fox says, is equalled nowhere in the world.

Lane's fame in America was won as principal comedian in "Afgar," a spectacular production of last year which ran for several months on Broadway.

Jane Novak to Star in F. B. O. Picture for Release July 9

The first of a series of six outdoor special productions in which Jane Novak will star for the Film Booking Offices of America, the newly named Robertson-Cole Distributing Corporation, is titled "Colleen of the Pines," a romance of the Northwest, and was produced by Chester Bennett from an original story by J. Grubb Alexander. "Colleen of the Pines" will be the first picture to be released through the Film Booking Offices, the change of name becoming effective on July 1. It is to be released July 9.

Jane Novak has long been one of the most popular of the screen's leading women, F. B. O. says. She has been featured in many big productions. Mr. Bennett was recently with Vitagraph, where he had been directing such Earle Williams productions as "The Purple Cipher," "The Romance Promoters" and "Diamonds Adrift." Miss Novak's leading man is Edward Hearn.

Some Fast Work

Setting a speed production record excelled only by the preceding picture, "Saturday Night," Cecil B. DeMille has completed the filming of "Manslaughter" with Thomas Meighan, Leatrice Joy and Lois Wilson in the principal roles.

"Manslaughter" was officially launched on May 1. This speaks well for the efficiency of the production system.

On Its Way

The engagement of "A Woman of No Importance" at the New York Strand, week ending July 1, set the new Oscar Wilde feature going in the eastern territory, the West having had its first view of Select's super-feature at the Madison Theatre, Detroit, the preceding week. Incidentally another Select attraction was showing the Capitol, Detroit, the same week—Elaine Hammerstein, in "Evidence."

Finishes Another

From United Studios, Hollywood, where Owen Moore has been producing for Myron Selznick the successor to "Reported Missing," comes word that the new issue has been completed and is in process of cutting, editing and titling. Victor Heerman directed the feature.

Goldwyn Adapting Wealth of Material in "Ben Hur" for Screen; To Visit Palestine

With the identity of the man who will direct the picturization of "Ben Hur" still not known, preliminary work on the great production is now well under way at Goldwyn's California studios. The work of adapting the great wealth of material in General Lew Wallace's novel for screen purposes is a task in itself calling for the most skilful treatment, yet under the direction of Goldwyn's editorial staff, and with the advice of A. L. Erlanger who has guided the stage destinies of the play for the past quarter of a century, the continuity is well under way.

While but a comparatively small part of the material in the book can be translated to the screen without making an entertainment that would run throughout an entire day, the photoplay will follow exactly the story built up by General Wallace and will contain scenes, incidents and characters that the play version was compelled rigidly to exclude because of stage limitations. Motion pictures, having no such limitations, either of time or space, will picture all the highlights of this famous novel that contribute to the life story of Ben Hur.

Cedric Gibbons, Goldwyn's art director, and his staff of technical assistants, are hard at work on the mammoth sets that will be required for the interiors. Skilled architects and city engineers have been called into consultation on the laying out of the villages and cities which will be built in Palestine where most of the exteriors will be photographed.

Steps have been taken to prepare for the expedition to Palestine, although that will not get under way for some months yet. Locations both in Palestine and in Italy, where some of the scenes will be "shot," will be selected before the expedition starts. The director will either do this in person or send one of his assistants abroad for the purpose.

Selznick Picture Holds Popularity

The big Owen Moore special, "Reported Missing," having made the rounds of the larger cities, is now reaching into the second-string houses in towns of less importance than the key cities. The Selznick Special is turning in reports from theatre managers that are equally enthusiastic in comparison with the results obtained on first-runs, Selznick states.

Louise Lorraine Star in Comedy

The five-part comedy, "Up in the Air About Mary," is the current Associated Exhibitors offering, this seashore comedy being set for release June 25. Louise Lorraine is the star.

Playgoers Pictures Announces Two Big Productions for July

Playgoers Pictures, selling through the Pathe offices, announces two big releases for July. First on the schedule is "The Woman Who Came Back," a drama adapted from the novel by Stephen McKenna. Denison Clift, prepared it for the screen and directed the production. Evelyn Brent and Clive Brook have the leading roles.

The second July offering of Playgoers is scheduled for release July 23. Mollie King and Creighton Hale are the principal players. Frank Champury directed.

Selznick Film for July 20 Release

July 20 has been set as the release date for the next Norma Talmadge reissue in the Selznick series of Norma and Constance revivals.

"Her Only Way" will be released July 20 and the next Norma picture will be "The New Moon," August 15.

A Fitting Vehicle

One of the most fitting and appropriate vehicles for Rodolph Valentino yet selected, in the enthusiastic opinion of Paramount is "The Young Rajah," upon which the Paramount star is now engaged under the direction of Philip Rosen.

Opening July 9th for ONE SOLID MONTH at the Geo. M. Cohan Theatre, B'way at 42nd St., New York City. The World's Premiere of

"IN THE NAME OF THE LAW!"

R-C Picture's greatest super special to date backed by an astounding exploitation compaign never equalled in picture history. Watch and wait for the Biggest Box Office Crash of the season and keep a week open in Sept. Speak to your nearest R-C Exchange NOW!

Distributed by Film Booking Offices of America.

Foreign Picture Fans to Get Early View of Harold Lloyd Production, "Grandma's Boy"

Motion picture lovers in a dozen or more other countries are likely to enjoy "Grandma's Boy," Harold Lloyd's new Associated Exhibitors feature, before the picture is released generally throughout the United States. Already it has been placed for immediate release in England and throughout the British Isles; in the countries of continental Europe, and in Australia and New Zealand.

This information was given by M. L. Cohn, treasurer of the Inter-Globe Export Corporation, which holds the foreign rights to all Associated Exhibitors attractions. The promptness with which contracts for distribution abroad have been entered into was due to what is declared to be an unprecedented world-wide demand for Harold Lloyd's first five-part comedy.

In England, "Grandma's Boy" will be handled by the W. & F. Film Corporation of Great Britain.

The Australian rights to the picture have been purchased by the Famous Players-Lasky Corporation, and on the European continent the feature will be handled by concerns of equally high standing, it is said.

"A Jazzed Honeymoon" Heads Pathe's July 9 Release List

Pathe Exchange, Inc., announces that the strong collection of short subject features and the one serial episode scheduled for release the week of July 9, will be headed by the latest Harold Lloyd re-issued one-reel comedy, "A Jazzed Honeymoon," and the new Pathe Playlet, "The Little Diplomat," starring Baby Marie Osborne. "The Little Diplomat" presents Baby Marie Osborne in a Pathe Playlet re-edited to three reels from a former feature success.

"In the Doorway of Death" is the title of the fourteenth episode of the new Pathe serial, "Go-Get-'Em Hutch," produced by George B. Seitz starring Charles Hutchison. "The Stone Age" is the latest Hal Roach comedy featuring "Snub" Pollard, with Marie Mosquini and Noah Young in prominent roles.

"Crime in a Big City" is the current animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created for the screen by Cartoonist Paul Terry. "The Late Lamented" is the title of the current Rolin Comedy.

Pathe Review No. 163 is filled with subjects of an entertaining and interesting nature, it is said.

Pathe News Nos. 56 and 57 present the latest current events of interest photographed throughout the world. Topics of the Day No. 28 supplies the screen with the latest bits of wit, humor and wisdom, culled from the presses of the world.

Neilan Prepares First for Goldwyn

Marshall Neilan, who recently entered into an alliance with Goldwyn Pictures Corporation by the terms of which he will make all of his future productions for a term of years in association with it, has arrived at the firm's Culver City studios and is mapping out his first production.

Mr. Neilan was accompanied by his bride, the picture actress, Blanche Sweet, to whom he was married in Chicago a few days after his arrival from Europe.

Pathe News Says It Had Six "Scoops" in June 24 Issue

Pathe News lays claim to the record efficiency feat of screening six clean "scoops" on important events in a single issue of its regular service. This was No. 51, released Saturday, June 24. The entire reel reported events pictured exclusively by Pathe News, it is said. These events were as follows:

The three days' sensational blaze at Los Angeles. The purchase by the German Government of old British warships. At Singapore, visit of the Prince of Wales to the British Straits settlement. The quelling of the prison mutiny at Alipore, India. Maternity hospitals in New York take "footprints" of babies and finger prints of mothers to prevent "mix-ups." Pictures of His Holiness, Pope Pius XI, receiving students of Propaganda College at the Vatican.

Film Rated Among O'Brien's Best

Now that "John Smith" has reached the screen reports are coming in from showmen that the last picture Eugene O'Brien made for Selznick is rated among the best he has done, Selznick says. Mary Astor is O'Brien's leading woman.

Beg. July 9th, At the Geo. M. Cohan Theatre, N. Y.

For One Solid Month Occurs the World Premiere of R-C's Super Special

"IN THE NAME OF THE LAW!"

It's the big picture the whole trade is talking about—Keep a week open in September and prepare for an exploitation campaign such as you have never seen or heard of in the entire history of motion pictures—Speak to your R-C Exchange NOW!

Distributed by Film Booking Offices of America.

Allied Corporation Gets "The Glorious Adventure" Featuring Lady Manners

Announcement is made by Hiram Abrams that "The Glorious Adventure," the J. Stuart Blackton color production featuring Lady Diana Manners, prominent in the English nobility, will be released this fall through Allied Producers and Distributors Corporation, the recently formed subsidiary of United Artists Corporation. As previously announced the productions of Allied Producers and Distributors Corporation will be handled the same way as the releases of United Artists Corporation.

"The Glorious Adventure," the first motion picture drama to be produced entirely in color, had a prerelease showing of one week at the Capitol Theatre, New York City, and won high praise from both the New York newspapers and the trade press. Leading critics predict that the story itself, and the natural color scheme in the excellent photography, plus the splendid cast, headed by Lady Diana Manners, called the most beautiful woman in England, constitute such a marked departure in motion pictures that the public will be certain to flock to it, and that high class houses will add much to their prestige by capitalizing the all-color photography as the conspicuous high-light of the production.

"If you like melodrama intense and unrestrained, with a historical background and action in abundance, 'The Glorious Adventure,' will hit you squarely between the eyes, said the critic for the New York American. "The new process of color photography employed makes every picture stand out like a holiday postcard, and there is enough violence of action to supply a serial with material."

"'The Glorious Adventure' is a new and beautiful addition to screen art," said the review of the Morning Telegraph. "From the standpoint of color photography it is a notable achievement. London's great fire is marvelously reproduced."

"'The Glorious Adventure' is a noteworthy piece of work," said the critic for the New York World. "The appearance of Lady Diana Manners is interesting and proves that she is not alone a strikingly beautiful woman, but a natural actress."

"A splendidly done picture and at times gorgeously beautiful," said the Evening Mail's critic. "Lady Diana Manners is altogether acceptable as a screen heroine, a charming, gracious, beautiful young woman, who handles the role of Lady Beatrice Fair splendidly."

"The London fire scenes gave the Prizma camera a remarkable opportunity for a realism beyond the scope of the ordinary motion picture processes," said the Evening Telegram. "Lady Diana Manners' performance is marked by a refusal to overact, and in this she contributes not a little to the realism of the role."

Prizes Given Fox Cameramen

Presentation of prizes won by Fox News cameramen for exceptional work during the past year was formally made on the steps of City Hall, New York City, June 20. Mayor John F. Hylan presented the trophies to the knights of the camera and complimented them highly on their outstanding work. A city department band and a cordon of police were present as a tribute to Fox News.

Pathe to Handle New Two-Reeler

The two-reel feature called "The Song of the Lark," whose theme is derived from the celebrated Jules Breton painting bearing that title, has been accepted by Pathe for distribution, release date shortly to be announced. The picture is written and produced under the supervision of Arthur Maude, creator of "The Beggar Maid," "The Bashful Suitor" and other screen novelties inspired by art works.

Teddy, Pepper, Louise Start New Picture

After a long vacation Teddy has started afresh in Mack Sennett comedies, under the direction of Fred Jackman and George O'Hara. The first picture to be released will be known by the title, "Bow-Wow," and be distributed through Associated First National. Pepper, the famous Sennett cat, also will be in the cast.

Louise Fazenda will renew her screen acquaintances through the medium of this new picture, as will little John Henry, Jr., who will be remembered as Teddy's playmate and pal in many of the earlier Sennett short subjects.

Big Exploitation for R. C. Picture

That the opening of "In the Name of the Law," an R-C Picture, at its pre-season run at the George M. Cohan Theatre July 9, will be marked by one of the biggest exploitation campaigns ever seen in New York is the prophecy of the R-C officials. "In the Name of the Law" is a police drama with an all-star cast including Johnnie Walker, Ella Hall, Ralph Lewis, Claire McDowall and little Bennie Alexander.

Stahl Begins

John M. Stahl has begun production on "The Dangerous Age," an unusual dramatic subject which Louis B. Mayer will present as a First National attraction, with Lewis Stone as the principal actor. It is an original story by Frances Irene Reels, author of "The Woman in His House" and "The Song of Life."

Paramount Lists Five Films to Entertain Public in July

With five productions listed for release on the July schedule as announced by S. R. Kent, general manager of distribution, Paramount presents a fine program of entertainment for the midsummer month. Opening the month on July 2 is Jack Holt in "The Man Unconquerable," a story of South Sea pearl fisheries by Hamilton Smith. Julian Josephson wrote the scenario and Joseph Henabery directed. Sylvia Breamer, Clarence Burton, Ann Schaeffer, Jean de Briac and Edwin Stevens are the players.

One of the releases for July 9 is Ethel Clayton in "For the Defense," adapted by Beulah Marie Dix from the stage play by Elmer Rice. Paul Powell directed. Vernon Steele is leading man and ZaSu Pitts, Bertram Grassby, Maym Kelso, Sylvia Ashton and Mabel Van Buren support him. On the same date the Hamilton Theatrical Corporation presents "The Greatest Truth," a UFA production directed by J. May.

"South of Suva," starring Mary Miles Minter, is the release for July 16. Edward Adamson wrote the story and Fred Myton the scenario. Frank Urson directed. John Bowers, Walter Long and Roy Atwell are the players.

Agnes Ayres in "Borderland," is the July 30 release. Miss Ayres plays three distinct roles and is supported by Milton Sills. Fred Huntley, Bertram Grassby, Casson Ferguson, Ruby LaFayette, Sylvia Ashton, Frankie Lee, and Mary Jane Irving.

"The Fast Mail" to Be a Fox Release During 1922-23 Season

"The Fast Mail," an adaptation of Lincoln J. Carter's stage play, is announced by Fox Film Corporation as another of its big list of super-special productions for release during the season 1922-23.

The others of this fine group of super-specials which have already been announced to the trade include "Nero," now on an indefinite run at the Lyric Theatre, New York City; "Silver Wings," with Mary Carr, now entering its sixth consecutive week at the Apollo Theatre; "Monte Cristo," which recently concluded a successful run of five weeks at the Mission Theatre, Los Angeles; "A Fool There Was," directed by Emmett J. Flynn, of "Connecticut Yankee" fame; "Lights of New York," "A Little Child Shall Lead Them" and "My Friend the Devil." The showings of the first three are pre-releases, general distribution being scheduled for early fall. "The Fast Mail" was directed by Bernard Durning.

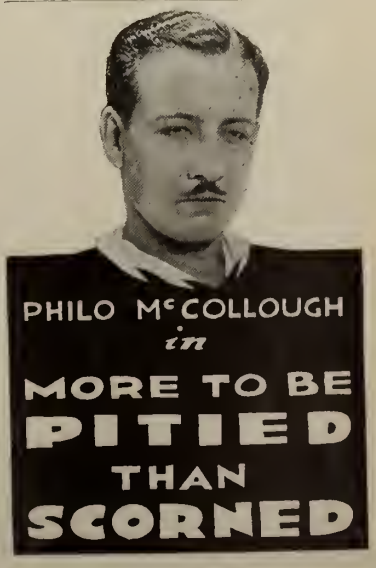
No Community Will Be Without "Trouble" According to Lesser

Jackie Coogan's "Trouble" production which has played many of the large cities throughout the country within the past three weeks, has had no difficulty winning favor everywhere, according to statements from the producers.

According to Sol Lesser, now on the West Coast, exhibitors who had booked "Trouble," have played the feature to popular receptions everywhere.

Within the next ten days arrangements will have been made by Lesser for national distribution of the production as only a limited number of cities were given the June bookings. Every screen will have the production booked for showing this month and next, it is stated.

Arrangements are now under way for the release dates in England, France, and other foreign countries which are finishing the "My Boy" bookings.



Keeping in Personal Touch

By FRITZ TIDDEN

THIS week it is possible to give scores and not weather reports concerning the proceedings of the Moving Picture Baseball League, as rain did not interfere with last Saturday's games, a condition that did not exist the week previous.

The usual serene and placid atmosphere of Old Fordham was considerably agitated when Paramount and First National met for the second time this season to square accounts and positively decide who was to occupy the top berth in the league. Then ensued a contest resplendent with brilliant plays and resonant with timely, well placed hits. With the score standing Paramount 3—First National 2 in the first of the seventh, and with two out and two on base, Rockwell's double drove in two runs. McGrath followed with another double, putting the Nationals three runs to the good, a lead that Paramount failed to overcome to the last.

At Catholic Protectory Grounds Metro outhit Pathe 2 for 1, and even Walker relieving Eshman in the box at the fifth stanza failed to stop the slugging Metroites, who tallied 11, while the losers accumulated but 4. Arthur Loew, the Metro shortstop, amused himself by "RUTHlessly" poling one into the center field bleachers.

Universal, at Fort Lee, in their game with Goldwyn forfeited 9 to 0, on account of using players not registered with the secretary of the M. P. B. B. League. Litigation was dispensed with and the representatives of the different clubs constituting the league voted to award the game to Goldwyn.

Vitagraph romped home a winner at Elks Field in their game with Hodkinson to the tune of 22 to 4. As we go to press we have not been advised of the harrowing details of this affair, so can only pass the buck and say "it must have been the umpire."

Standing of the League

	W.	L.	P.C.
First National	6	1	.857
Paramount	5	2	.714
***Goldwyn**	4	2	.571
Metro	3	3	.500
Hodkinson	3	4	.429
Vitagraph	3	4	.429
***Pathe**	1	5	.333
Universal	1	5	.333

*Will play one inning to decide protested game of June 17.

Hiram Abrams is back from the Coast.

* * *

A. J. Xydias and F. M. Sanford, of Los Angeles are in town.

* * *

Movie Director: "Now here is where you jump off."

Star: "I know, but suppose I'm hurt?"

Director: "That's all right old man. It's the last scene in the picture."—American Legion Weekly.

Al Christie has returned from England.

* * *

Ray Mayer, publicity director of the Brooklyn Strand, has resigned his position to go to Russia on a diplomatic mission for Herbert Hoover.

* * *

Jesse L. Lasky, who has been in Europe for the past five or six weeks on a combined business and pleasure trip in which he has interviewed a number of prominent European authors regarding plans for future Paramount productions, will arrive in New York, July 4, on the Majestic. He will stay in the city but a few days, as his duties as head of Paramount's production forces require his early presence at Hollywood.

* * *

Harry E. Lohmeyer, manager of Crandall's Avenue Grand Theatre, Washington, D. C., is convalescing from the effects of a major operation recently undergone at Garfield Hospital. Lohmeyer is not yet able to leave the hospital, but is improving markedly from day to day. He is one of the most popular members of the Crandall organization.

* * *

Two more pufflicists have gone and done it!

Eddie Bonns and Lou Marangella, of Warner Brothers, have composed an original song based on the forthcoming Warner Brothers' production, "Main Street," written by Sinclair Lewis. The title of the ditty? "There's a Main Street in Every Town, But There's Only One Broadway."

* * *

John G. Hahn has been named assistant general manager of the Rothacker Film Company. His appointment was made by the board of directors. He will be at the helm in Chicago while Watterson R. Rothacker is in Europe this summer.

Hahn was Rothacker's private secretary fourteen years ago when the latter was Western manager of the Billboard. He was with Universal on the Coast for two years before joining the Rothacker forces in Chicago in 1916. Hahn is secretary of the Illinois Rothacker corporation and is on the board of directors.

* * *

Jules E. Mastbaum, president of the Stanley Company of America, has been honored by the election to membership in the board of directors of the Sesqui-Centennial Exhibition Association which will oversee and supervise the mammoth exhibition which will take place in Philadelphia in the year of 1926. Mastbaum was elected on Tuesday, June 20, immediately accepted the appointment, and at once entered actively upon the duties of his new position.

* * *

Watterson R. Rothacker is in town. He will sail for Europe July 8 to be gone until September.

* * *

Jack Cohn has appointed Mildred E. Phillips as managing editor of Starland Revue, a single reel devoted to stage people and plays released through the R-C Distributing Corporation, which after July 1 will be known as the Film Booking Offices of America. Miss Phillips comes to Starland Revue from Fox, where she was on the editorial staff of Fox News.

* * *

George Hackathorne is in town for several weeks.

* * *

W. E. Atkinson has left for the coast.

* * *

Maurice Tourneur, J. J. Cohn, Richard Dix, Mae Busch and Phyllis Haver arrived on the Homeric this week from England.

* * *

Mae Marsh has sailed for London, where she will work in an English picture.

* * *

Jean Acker is in New York.

* * *

William A. Landau sailed on the Mauretania June 28 for Europe, to be gone six weeks.

* * *

Max Linder is in town, preparatory to sailing for Paris on July 5.

* * *

Sam Grand, of Boston, was in town this week.

* * *

The Red Book Magazine for July publishes the first six chapters of Bob Wagner's new moving picture novel, "A Girl of the Films."

* * *

Julian Johnstone, scenario editor for Famous Lasky, was married June 16 to Hildegrade Rudin, it just came to light. Mrs. Johnstone is secretary to Ray Long, managing editor of the Hearst publications.

* * *

Sam Harding, of Kansas City, is in New York.

* * *

Will H. Hays left town July 27 for Chautauqua, where he delivered an address the next day before the General Federation of Women's Clubs. Hays will speak before the National Education Association Convention in Boston, July 6.

* * *

Myron and David Selznick are on their way to Los Angeles for an indefinite stay. The trip has direct bearing on new and bigger production plans of the Selznick organization. Elaine Hammerstein and Mr. and Mrs. A. G. Volck were members of the same transcontinental party.

* * *

Talking behind one's back is a despicable practice—especially at the movies when the sub-titles are long.

* * *

Marie Prevost has returned to the Coast. * * *

Monte Banks is in town.

* * *

E. E. Shauer, assistant treasurer and director of the foreign department of Famous Lasky, will sail with Mrs. Shauer on the Laconia on July 6, for a visit of several weeks in Europe. Shauer will visit the offices of the Famous Players-Lasky Corporation in Great Britain, France, Denmark and Germany and will discuss with J. C. Graham, general foreign representative, plans for further extension of Paramount distribution in Europe during the coming year. This is his thirty-first visit to Europe and will be in the nature of a joint vacation and business trip.

Accompanying Mr. and Mrs. Shauer on the Laconia will be Mr. and Mrs. John W. Hicks, Jr., and their small son, who will visit England, France and other countries enroute to Sydney, Australia, where Hicks is managing director of the Famous Lasky Film Service, Ltd. Mr. and Mrs. Hicks are completing a month's visit in the United States.

SAYS HAYS

I want to talk about motion pictures.

I want to approach the subject, not merely from the viewpoint of the men who have millions of dollars invested in the business, but from the viewpoint of the fathers and mothers who have millions of children invested in the business.

—Will H. Hays, in a speech before the General Convention of Women's Clubs at Chautauqua, N. Y., July 28.

A JAVANESE HIGH SIGN
Hasoutra, of Ed. Wynn's "The Perfect Fool" company, appears in Starland Revue No. 1, released by F. B. O.

News of the West Coast

By W. E. KEEFE

Along with the greatly increased activities in production in Los Angeles, Metro announces that four directors will soon start work. These include Harry Beaumont, King Vidor, Clarence Badger and Emile Chautard.

Beaumont will again direct Viola Dana in a new series, the first of which will be "Page Tim O'Brien." Vidor will direct a screen version of J. Hartley Manner's stage success, "Peg O' My Heart," with Laurette Taylor in the title role.

Badger will direct "Quincy Adams Sawyer," written by Charles Felton Pidgin.

Billie Dove, the latest star to be announced by Metro, will star in Chautard's initial production for the new season, "Country Love."

* * *

Edgar Forrest has arrived from New York and assumed his duties as production editor for the R. C. Pictures Corporation.

* * *

At the R. C. Studio work has been started on the first Sherwood MacDonald production in which Gloria Joy will be featured, with Glen Gordon playing the masculine lead.

* * *

"Good and True" is the title of his second production which Harry Carey is making for R. C. The cast includes Noah Beery, Tully Marshall, Thomas Jefferson, Charles LeMoyne and Vester Pegg.

Jane Novak is to appear in "Thelma," Marie Correli's famous story. It will be produced by Chester Bennett at the R. C. Studios.

* * *

At the United Studios Dan Barclay has joined forces with the Jack White Comedies organization. He was formerly with the Vitagraph and later with Sennett organization.

* * *

Walter Anthony, the dramatic and musical critic, has been added to the Jackie Coogan organization to act in a general advisory capacity to the producing organization. Anthony will probably write the musical score for Coogan's latest picture, "Oliver Twist."

* * *

Production is going ahead at full blast at the Hal Roach Studios. In addition to the Harold Lloyd Company, the Roach Units working at the Culver City plant are the "Snub Pollard" organization, the Jimmy Parrott Company, which is making a one-reel comedy each week, and "His Rascals," a novel combination of juvenile actors and animal performers. The latter series will be made in two reels.

Hal Roach, in a recent interview, spoke optimistically of the picture business.

He said: "We have passed through the most critical situation of our career. The picture industry reached its lowest ebb several months ago, but it is gradually getting back to normal. By fall I feel in all sincerity there will be little cause for concern by either exhibitor, producer or distributor."

Monopol Releasing Gish Sisters and Reid Films Next Season

Max Cohen, head of Monopol Pictures, this week announced the plans of that company for the forthcoming season. All productions handled by this firm will be distributed on a State rights basis, according to Mr. Cohen's announcement.

There will be a series of 12 two-reel "feature-ettes" starring Dorothy Gish, eight two-reelers starring Wallace Reid and six two-reelers featuring Lillian Gish. In addition to these pictures there will be 22 single-reel comedies and four two-reel comedies. Several other productions of feature length are now being negotiated for and will be announced, Mr. Cohen said, within the next month or so.

The pictures, which will be disposed of to State rights exchanges on the independent plan, will be released one every two weeks, the first release being slated for July 15. The release will be on a unit basis, including a comedy and one of the two-reel dramas. The pictures, which were made by Majestic, are now being re-edited and re-titled by George Merritt.

Paramount Players Join Hays in Commendation of New Stock Company Plan

"The inauguration of the Paramount Stock Company and School is a splendid step forward in the direction of the association's high purposes. I am, of course, most happy about it."

This was the comment of Will H. Hays, president of the Motion Picture Producers and Distributors of America, upon Paramount's announcement of its radical and ambitious plan for the betterment of motion pictures as published in full in the trade press and newspapers. This step taken by Adolph Zukor and his associates in the Famous Players-Lasky Corporation is in complete accord with the Hays program and is hailed both within and outside the industry as the first definite and tangible plan put forward by the producers themselves through which the Hays policies may be carried out.

Corroborating their earlier request for rules to govern all the players, nearly all the stars and directors at the Lasky studio have sent messages to Mr. Zukor pledging their enthusiastic support of the rules and the plan for the school. These telegrams, by reason of their source, stood out among all the hundreds of telegrams and letters that have been received by Mr. Zukor since the announcement was made, and give most gratifying evidence, Mr. Zukor says, of a spirit of the heartiest cooperation and an appreciation of the fact that the benefits of the plan far outweigh the restrictions imposed.

Wilderness Tales Gain Popularity

The appeal that is being made by the Wilderness Tales by Robert C. Bruce, which Educational is releasing, is evidenced by the increasing number of reviews on these beautiful subjects which are being printed in the magazine and newspapers of the country in spite of their brief length.

The National Board of Reviews publication, Exceptional Photoplays, had never before reviewed any subject of one-reel length as an Exceptional Picture, but with only five of the series of Wilderness Tales releases so far, two of them, "And Women Must Weep" and "The One Man Reunion," have been listed as Exceptional Pictures and reviewed at considerable length.

Educational Gets Earl Hurd Films

Six Earl Hurd Comedies, a new series of cartoon comedies each in one reel, will be presented by C. C. Burr through Educational Film Exchanges, Inc., during the season of 1922-1923.

Educational will release the first of this series about the middle of August. It is called "One O' Cat." Releases will follow one every other month, so that the series will extend over the year. The drawings for these fun pictures are done by Earl Hurd, who has made pictures for Bray for five years, and has become famous for his "Bobby Bumps."

New Officials for Atlantic Company

Atlantic Enterprises, Inc., announced this week that Richard A. Schwartz, one of the most widely-known and successful amusement managers in the East, has become general manager. He brings the fruits of twelve years' experience in the promotion and direction of amusement enterprises.

Don Bartlett has been signed up as production editor. Joining Paramount in 1915 as publicity manager of the New York exchange, he was subsequently advertising manager of Triangle, assistant scenario editor of the Triangle Yonkers studio, assistant publicity manager of Vitagraph, for three years' production editor of Vitagraph, and assistant production editor of Famous Players-Lasky.

Madge Bellamy in J. Pickford Film

Playing prominent parts in nine different productions, and winning an exceptionally strong place among motion picture fans in eighteen months, is, it is said, the achievement of Madge Bellamy, who has been engaged to play the leading feminine role in Jack Pickford's first independent production for Allied Corporation, "Garrison's Finish."

Selling the Picture to the Public

By EPES WINTHROP SARGENT

First National Plan Book Author Tells How to Use the Ideas to Real Advantage

By ROBERT DEXTER
Editor, First National's Press Sheets

Every exhibitor has at one time or another spread a press-sheet in front of him and moaned, "Whatinhell's wrong with this thing? Something's missing."

My own tears went into that flood long before the compilation of campaign-books had anything to do with my Friday envelope. The question was then, is now and ever shall be: "What's missin?"

No matter how much time, thought and money have gone into its creation every press-sheet lacks something—a Third Ingredient. And it never can be supplied by any one man sitting at typewriter or drawing-board no matter how many years he may have spent in front of theatres detecting what the public wants and how the public wants it.

Personality Is Real

The exhibitor alone can provide it. For the "Third Ingredient" is the individual exhibitor's own personality. He may not realize that he shows such a thing in his advertising, that he follows any particular style. But it's there.

A press-sheet is conceived in pleasure and born in pain. Ideas are supposed to be its blood, bone and sinew. They are the ideas of one or more men. Its display advertisements are its features, its stories and exploitation hints its limbs. It is a child, but from the moment of its birth, it is nobody's baby, and no more welcome in the exhibitor's family than a kiddie left on the door-step. No one can say of it, "Gee, isn't it like its old dad?" for the simple reason that it arrives ready-made instead of made-to-order.

Adopt the Baby

But a baby left on the door-step is often adopted. It grows to be part of the family when it is found to possess good points. Eventually it becomes imbued with some of the personality of the man who has adopted it.

And that is all the exhibitor is asked to do—to put his own personality into his use of the press-sheet.

It is not compiled for one man, but for the multitude. Therefore, it can follow no particular style, but provide that which is most adaptable to the majority. The best it can hope to achieve is to bridge the gap between the exhibitor and thin air and save him hours of striving after a selling-idea.

Varied in Appeal

Where pictures play in more than 5,000 theatres all kinds of audiences must be considered. Some will respond only to dignified copy and illustrations. Others want sure-fire red-hot action. Others swing to the human appeal. All have to be catered to in some degree. And if in the thirty-two columns of a First National sheet each of those classes finds one suitable suggestion that press-sheet may be said to have done its work.

Elasticity is the prime essential in copy, display ads and exploitation ideas, in order to give the exhibitor scope to insert and assert himself. His individuality, his way of doing things is his trademark. His methods identify him and his theatre in the public mind, and though those methods vary with each picture, the individuality remains as a solid basis. Those variations are what the press-sheet seeks to supply.

The Ideas Are There

The idea may not lie in the ads displayed therein, nor in the news matter. I have often seen striking advertisements originated by exhibitors and built simply on an idea which has been tucked away among the catchlines. But the idea was there; it was seized upon because it appealed more strongly to the man who used it than to the man who wrote it. Yet others would not consider it the correct point of attack at all.

In the last analysis a press-sheet is a little plot of ground crammed with everything from weeds to orchids; but what one man may consider a weed another may treasure as an orchid. But between those two extremes are some pretty good looking blooms if the exhibitor will only take the time to transplant them to his own particular garden and set them out as he likes best.

Quotations on Fox

Putting a stock quotation board in front of the Terminal Theatre, Newark, with a man to change the figures on William Fox, Bill Farnum preferred, "Shackles of Gold" and other points about the renamed Samson was Manager Deuscrn's way of getting attention for the story. He got so much attention that it even reached to the front pages of the newspapers.

If you want to get the idea, visit any bucket shop, but leave your money home before you begin your investigation or you may have to pawn your theatre to pay for the oil stock.

The essential is a blackboard with lines similar to the above at the left and ruled into squares to the right.

Saw Real Sparks

Kid McCoy saw real sparks when Wallace Reid punched him in the eye in Columbia, S. C.

C. W. Irvin, who manages the Imperial, figured that he did not want the prize fight atmosphere in the lobby on account of the women patrons, but that this appeal would get the men in, so he arranged to place a cutout in a window across the street.

He used the six sheet and animated Wally's arm so that he kept punching his opponent in the eye. A connection was made with a lamp which backed the eye to make a flash as the blow was struck.

It added very greatly to the effect and held the attention of the crowds. It also brought the men up to the box office window armed with the proper credentials, so Irvin eat his cake and had it, too.

In the lobby he had nothing suggesting of fighting except the title, and this got the women in.

Oddity in Outline Gets the Attention

Something different is always certain to command attention, and the outline of this display on "The Green Temptation" from the Empire Theatre, Johnson City, Tenn., is certainly unusual.

The lettering is slightly off the regular form and below that are two half ovals, with side pieces and an emerald pendant in the centre. No details are given as to colorings, but we presume that these were all in green.

The Columbines are taken from the one-sheets, which explains the peculiarity of the outline of the skirts. You can see from the full ones in the frames that the cutting was done to avoid the head of the clown.

This probably did not cost much money, yet it makes a tremendous flash because it is unlike the average display in form and treatment. The emerald idea is particularly good.

A Paramount Release

A CUBIST DISPLAY WITH CURVING TENDENCIES

This showing on "The Green Temptation" is different from most designs. At first flash you don't know whether you like it or not, but you know you saw it and got the message. Done by the Majestic Theatre, Johnson City, Tenn.

Selling the Picture to the Public

A First National Release.

UTILIZING COLLEGE COLORS FOR A LOBBY DISPLAY

The University of Georgia was playing the Camp Benning team when the big Ince feature was at the Rialto Theatre, Columbus, Ga., so I. C. Holloway combined the colors for his lobby decoration, and both teams responded to the compliment

Made College Colors Basis of a Display

More than one exhibitor has blessed the artist who turned out the paper for Ince's "Hail the Woman," for it yields a cutout far better than the average. It has been used for the most elaborate combinations or can be worked by itself.

At the Rialto Theatres, Columbus, Ga., there was a baseball game between the University of Georgia and the Camp Benning nine and I. C. Holloway combined the colors of the college and the army red and black into a very effective and yet inexpensive display.

Pillars were placed on either side of the cutout and wrapped in the blue and white of U. of G., and these and the army colors were worked into the base and extended to the lettering, which was hung upon invisible wires stretched across the front.

The college boys and their adherents, and the army crowd all were appreciative of the little attention and after they had hailed the local Babe Ruth, they went and "Hailed the Woman."

It brought good returns at very little expense.

If you have no college handy, you can at least use the design.

Another Radio Hook-up

De Sales Harrison, of the Howard Theatre, Atlanta, has taken the radio bull by the horns and won the first fall.

By arrangement with the *Atlanta Journal* his matinee and first night overture are broadcasted by that publication, and the full program is announced both verbally and in the paper every day. More recently the *Constitution* claimed the nine o'clock overture and this is made a part of the *Constitution* service.

Now he has a receiving apparatus in the lobby for the local concerts and the baseball and sporting news, and people who come in to get the scores are sold on the show through the heavy advertising display.

If you can't put the radio out of business, the next best thing is to let it make business for you.

Statistical Cartoons

What Max Rosenfield, the Golem Man, calls "statistical cartoons" were helpful to the Royal Theatre, Kansas City, in putting over "Is Matrimony a Failure?"

The house artist made thumbnail sketches and captioned them. One showed a minister and a bridal pair and below was "5,685 couples were married in Kansas City last year. 'Is Matrimony a Failure?'" Another had a court room with "1,610 couples were divorced in Kansas City last year" and repeated the question, while a third gave the birth rate with the same tag.

Then the regular advertising was commenced and people stopped wondering what it was all about and went down to take their places in line at the box office.

Moonshine and Chickens Helped Bebe Daniels

Generally game cocks are supposed to be the one exploitation for Bebe Daniels in "A Game Chicken," though here and there the moonshine angle has been used instead.

Vern E. Johnson, manager of theatres for Southern Enterprises in St. Augustine, reads the papers and decided he could do both, so he borrowed eight cocks from local fanciers and put them in the lobby with the injunction to sit down and have a nice chat, and he writes that they even tolled the ministers in.

For a curb stunt he borrowed a still and set that up, piping out a gas supply and letting her run full blast, though he does not tell what he used for mash. As he borrowed the still from the Sheriff, it is not likely he could sell off the stuff.

The two stunts, working in combination, made considerably more than average business on a picture that did not promise to get over unusually strong.

Up in these parts, you don't have to borrow a still from the sheriff, for they are sold openly and even the mail-order houses advertise "air-tight storage cans." You can rig up a five-gallon oil can at a pinch.

Kind Heart Won Feature

Sometimes it pays to have a kind heart. W. E. Drumbar, of the Riviera Theatre, Knoxville, wanted to put over "Beyond the Rainbow" with a splash. He didn't want to pay more than he had to for the splash.

There is a new jazz orchestra in the town, but it was lately formed and lacked reputation. Mr. Drumbar sold them on the idea of playing on his program and getting the necessary publicity. They thanked him for the idea and he played them up in the advertising.

He got a good attraction without cost, the orchestra booked several dates that will bring them other work and business went 30% over the average. All the exploitation cost was for a jazz lobby composed of rainbow colored streamers and dipped lights.

A Paramount Release.

THE STILL WAS STILL, BUT THE ROOSTERS WERE NOT

Verne E. Johnson, manager of theatres for Southern Enterprises in St. Augustine, borrowed a still for Bebe Daniels in "A Game Chicken" and kept it running while eight gamecocks in the lobby kept talking to each other, and even the minister came

Selling the Picture to the Public

Forced to Postpone Showing His Display

Alex P. Roberts, of the Strand Theatre, Salisbury, N. C., not only lost his projectionist lately, but a chance to exploit "Fool's Paradise" the way he wanted to.

He planned this display and he and his house artist worked hard on the design, but on Saturday his projectionist died and was buried on Monday. As he was very popular in town, Mr. Roberts felt that it would be in poor taste to show a gaudy front until after the funeral Monday afternoon, when he hustled it into place just in time for the opening.

The camera plays tricks with perspectives, and this photograph does justice neither to the drawing nor the coloring. The general idea was that of a terrace upon which one stood and looked out across the water at the Siamese gondola and the "Fool's Paradise" beyond. In the cut it looks as though the water had been stood on end and the palace approach built upon that.

The lettering was in red, outlined in black, to gain depth, the columns were blue, as were the arches.

The shields read: "Scenes from Texas and Mexico" and "Scenes from France and Siam," while the arch shows "An excursion around the world and return." That "and return" seems to be redundant, for an excursion connotes a return trip.

A Paramount Release

HERE IS ANOTHER TYPE OF SIAMESE GONDOLA

Alex Roberts and his house painter worked up this design on "Fool's Paradise" for the Strand Theatre, Salisbury, N. C., but was not able to use it until just before the opening because of the death of the house projectionist

Identification Stunt Worth a Bank Account

All you had to do to get a bank account in Garden City, Kan., was to go to the First National Bank and identify eight First National stars. As everyone knew where the First National was, that part was easy, but trick photographs of eight stars made it look like a real job, though it was no great stunt for the patrons of the Garden Theatre, which holds a First National franchise.

Blanks were hung by the window and you took one of these inside and got a savings book with one dollar already written in. Of course, you could not get the book and then write a check for a dollar, for the bank wanted the deposit to stay until you became interested in an account, and imposed a time limit, which was why it was giving the dollars.

Any bank is willing to spend one dollar for a new account. Ever talk it over with your bank? Of course, the double use of the First National makes it easier for franchise holders, but anyone can do it with a little argument.

Greatest of Hoboes Agent for "Theodora"

Sometimes a cheap stunt works better than the most costly advertising, and a large part of the cleanup of the Republic Theatre, Jacksonville, on Theodora came from a Canadian war veteran who is working his way around the continent on a wager.

Under the terms of the wager he is not permitted to accept more than $2.50 a day, so he took that for ballyhooing "Theodora." As the papers had been full of his arrival in town, and as he wore several war medals, he could speak to pedestrians without giving offense and he talked to more than half the town.

The robe he wears is a part of the costuming for the prologue put on by the house.

A Goldwyn Release.

HOBO ROYALTY

but the feature duster is his own addition for a sceptre.

The front of the house was handsomely decorated with paintings, and some original newspaper advertising was done by W. R. Ferguson, Goldwyneer, in conjunction with manager William Whitehead.

A First National Release

LOEW'S PALACE, MEMPHIS, HAILED THE WOMAN

This elaborate scene in a prominent store was unusually well done and contributed in a large measure to the successful run of "Hail the Woman." The only advertising is the billboard to be seen in the rear of the set, but it was sufficient to get over

Lobby exploitation is good—the bigness— the conspicuous location—striking effects—and impressive coloring—all combine to attract attention.—O. T. Taylor.

P. T. A. Will Show You How!

Get a Copy and Stop Your Losses!

Selling the Picture to the Public.

A First National Release

TELLING THE MOTORISTS TO GO "SMILIN' THROUGH"

Ostensibly this was a tie up with a prosperity campaign, but it was a direct benefit to the Strand Theatre, which had the Norma Talmadge play. Lots of motorists do not need to be told. They go through Schenectady laughing at the name

Painted Pavements for "Smilin' Through"

Thirty street intersections were painted up for Norma Talmadge in "Smilin' Through" when the feature was played at the Strand Theatre, Schenectady. The management tied the business boosters to the slogan and they arranged with the police for the signs, which read "Stop. Go 'Smilin' Through Schenectady."

The trouble always had been that out-of-town motorists go through Schenectady on the broad grin for Schenectady has always been one of the tools of the humorists' trade, but it impressed the residents, and the Strand didn't care about the people who went smiling through. It was after those who were staying in town, and it reached these.

Where the motorist himself is aimed at, we like better the idea used by some of the Southern Enterprises managers, who paint the words thirty feet apart, that the motorist may have time to absorb the message as he speeds along at a reasonable rate of speed. This is good publicity to the pedestrian, but not to the motor driver, and the pedestrian is sufficiently curious as a rule to follow up the line of words and get the message.

Dad's Turn Now

Bill James, of the James Theatre, Columbus, Ohio, advertised "Humoresque" as "a story of mother-love." When "A Good Provider" came along, he advertised it as a story of father-love by the same author.

Then he took a lot of space in the daily paper to tell the Mayor all about it in an open letter that would have cost less if sent under a two cent stamp but which would not then have brought in so many persons in addition to His Honor.

Norman Dixon, the Paramounteer, wrote the letter, but he forgot to send a copy to the home office.

Theatre a Church

Clayton Tunstill, of the Rialto Theatre, Chickasha, Okla., permits a congregation without a home to hold services in the theatre each Sunday morning, and is careful to have his lobby display up by the time the doors are opened that the worshippers may get the full effect. He also has a herald for the coming week placed in a holder on each seat.

The cost is small and he gets his advertising to these persons at a time when they feel under some obligation to the management. From the small number found in and adjacent to the house after a service he knows they are taken home.

A Little Worked Big

Using a large three leaved shamrock with "Come on Over," was sufficient to put that Goldwyn play over in Columbus, Ga., when it played the Grand Theatre.

I. C. Holloway was careful to get a vivid green, with white lettering and a lot of people came from across the street to see what the hail meant. They thought it a summons and not a title, which sounds foolish, but is a fact.

Teaser slides and newspaper work were also used, but the leaf was the only direct exploitation.

Lining Up on Stunts

James Freeman, of the Casino Theatre, Kissimmee, Fla., has joined out with the exploiteers.

Encouraged by Lem Stewart, he made his first lobby display on "The World's Champion," using a miniature prize ring, backed by a cutout of the star. It was very well done, but a couple of cutout figures or small dolls would have helped a lot.

Rope Festoons Used to Replace Trellis

If you want a change of pace from the ever-useful trellised front, try the rope design originated by J. B. Robertson, of the Palace Theatre, Ft. Smith, Ark., for "Forever."

Cords are spaced about a foot apart and fastened to the inner side of the lobby arch. At the bottom they are tied off to a rope heavy enough to hold the curve. Leaves are wired or tied to the cords and flowers may be added with good effect.

Trellised Box Office

This was backed by a trellised box office and by entire trees, placed one on either side of the lobby at the rear. A small banner was attached to the cords and the cutout heads placed on either side.

For a ballyhoo a couple were dressed in period costumes and sent out on the street, the advertisement being lettered on the umbrella which the girl carried. This was considered worthy of a write-up in the papers, which further interested the prospective patrons.

The stunts cost only $15 and hoisted the average about 15 per cent.

A Paramount Release

HERE IS SOMETHING NEW—THE ROPE TRELLIS LOBBY

This was designed by Manager J. B. Robertson for the Palace Theatre, Fort Smith, Ark., on "Forever." The man and woman standing in the lobbby were used for a street ballyhoo, the umbrella carrying the advertisement for the run of the feature

Selling the Picture to the Public

A Paramount Release

TRANSPARENT ONE-SHEETS WORKED WITH A TRELLIS

J. P. Harrison, of the Hippodrome, Waco, used a glycerine bath to render his one-sheets on "Forever" translucent so that at night they gave a new effect. All rose lighting was employed for the run of this picture, and it helped

Judicial Praise

Because there was a big divorce case on in Memphis, H. N. Clarke of the Majestic Theatre, cleaned up on "The Cradle."

The daily papers carried an item to the effect that: "Before the session began Judge Peres stated informally from the bench that he had witnessed the film play, 'The Cradle,' Sunday night, and had been greatly impressed by it. 'I would advise the whole city of Memphis to see it,' the judge concluded. 'It might do some good.'"

When Clarke read that he grabbed his hat and did not stop running until he had placed an order for throwaways and had incorporated the matter in his newspaper advertising. The divorce case was the local sensation of the moment, and Clarke worked it to the limit.

Hung on Hairpins

A. W. McClure, of the Strand Theatre, Emporia, Kans., used hairpins to get attention for his "Fool's Paradise" advertising.

A ballyhoo man was dressed in a clown suit left over from a Halloween party and given cards through which were thrust hairpins; one to each card. The text read:

"Save this hairpin. You will need it to keep your hair in order during the hair-raising thrills in Cecil B. De Mille's masterpiece, "Fool's Paradise. It's a Paramount Picture."

The name of the house and the playing date were added. The costume ensured a better reception for the cards than a man in street clothes could get, and most women could find a use for the hairpin.

Two-angled Exploitation

Ray Whitfield, of the Queen Theatre, Abilene, Texas, hooked to a big store on "Peacock Alley," using about half the space for stills and cutouts and the remainder for the best dresses the store could show.

Then he wrote a card stating that "You will look equally as beautiful and prove just as fascinating to your lover or husband" if you bought the dresses and then studied Mae Murray at the Queen to learn how to wear them.

That's pure bunk, but it is safe to say that even some of the two hundred pounders fell for it, at least to the extent of determining to study the star and learn the secrets of her stylishness. It is a mighty poor specimen of a woman who does not secretly feel that she has possibilities of beauty.

Pasters for Windows Makes for New Effect

Putting over the plugger song record in a music store, the Strand Theatre, Cincinnati, used small cards, each with one letter of the legend as shown in the reproduction, to put over Norma Talmadge in "Smilin' Through." These were pasted directly to the glass, where it got the best display. A record and a dozen stills completed the display. This is a variant to the usual lettered card.

Had Glycerine Bath for Elsie Ferguson

Anna Held set the pace for milk baths, but J. P. Harrison, of the Hippodrome, Waco, Texas, gave Elsie Ferguson a glycerine bath when she played there in "Forever."

He built a lattice work with a frame in the centre and in this he placed art panels and one sheets, the paper being treated with glycerine to render it translucent, with the result that strong lights from behind gave a fine night effect. The only objection to this idea is that glycerine or oil will pick up dust, which renders the frame unsightly if used for any considerable time. A cheap varnish will give the same effect and the paper can then be kept clean with a damp cloth.

The lobby was tastefully dressed with dotted plants and the entire illumination was pink instead of white. This not only sent the patrons into the house in a proper frame of mind, but it sold them on the idea of the difference of this story.

Boxed the Tickets

Just before "The Queen of Sheba" came to the De Luxe Theatre, Utica, a new drug firm beat her into the town.

Sim Allen, the house manager, and a Fox exploitation man, went to see the new soda squirter, the idea of putting tickets into the first 300 boxes of chocolates he passed out on the "while they last" idea.

That gave them a fine window in a brand new store and a two inch ribbon in the full page advertisements telling of the opening of the store. Both sides figured that they made a profit.

Home-made Approval

The faculty of the University of Michigan and members of the Rotary Club were invited to the pre-view of "Smilin' Through" at the Majestic Theatre, Ann Arbor, and their comments were made the basis of an advertising campaign of more than usual effectiveness.

In addition to the expressed opinions, the word of mouth advertising was of no small account. It's old stuff, but it is always good.

A First National Release

SOMETHING DIFFERENT IN WINDOW DISPLAY WORK

Getting a window for the plugger song, the Strand Theatre, Cincinnati, used small squares, each with one letter of the legend Norma Talmadge "Smilin' Through" pasted directly to the glass as shown. A liberal display of stills was added

Selling the Picture to the Public

Folding Puzzle Is Good Advertising

Copying a Sunday feature, the Starland Theatre, Winnipeg, has hit upon an excellent idea for newspaper advertisers where advertising is not expensive, and for throwaway work anywhere. It is simple, effective and cheap, and because it requires a moment's work, it will impress itself upon the memory more forcefully than the most elaborate argument.

A First National Release

A CLEVER NOVELTY

Even a country printing office can turn this out with the aid of a stock cut and a hack-saw, but the best results are to be gained where there is a saw that will make a finer cut than the hack blade, since any saw will carry away material, and the joint will not be exact. If you have your own cut made from a photograph, there is no trouble in joining. As you can see, the cut or photograph is cut into three parts. It is set into the form so that the edges will match when the sheet is folded. To do this requires that the cut be set with the edges directly in line. If this is improperly done, the cut will appear to be badly centred. The "fold here" lines must be set in so that the line is exactly in the centre of the space. The two spaces do not have to be of the same width, though this is the case here. So long as the line is in the exact centre of the space, the gap may be one inch or three inches, to let in more or less talk. When the fold is made, the portions of the cut will be drawn together, no matter what the interval. It is a good newspaper stunt, but it will work even better on a throwaway, which will not require to be cut from the paper. It is a just-once idea, but it will work well that single time. Make a note of it and use it the first time you want to inject a little extra jazz into a campaign without spending much extra money. To make it more interesting, especially in a larger space, you can divide the cut vertically, as well, and make a central fold up and down. This will be still more puzzling.

—*P. T. A.*—

Isn't the last word the best word in an argument? lobby exploitation is the last word—your last word to the show-shopping public.—O. T. Taylor.

A First National Release

A BALLOON BALLYHOO

Toy Balloons Won the Attention of Children

Because children are particularly attracted to Jackie Coogan and contribute importantly to increasing the adult attendance, the use of toy balloons for a lobby display is particularly good. The Palace Theatre, Cedar Rapids, Iowa, used balloons to pull them in, and set the balloons back into the lobby recess, where the wind would do the least damage. Probably it will not show in the reproduction, but there is a rectangular enclosure built above the box office and clear across the lobby, and the balloons floated free in this. Evidently the cage was made by passing cord back and forth over nails driven into battens, the back wall, ceiling and sides forming four sides of the enclosure. There seems to be no sign of a fan, so perhaps the current of air was sufficient to keep them in motion, but a fan would be a great encourager of lively action. This makes a cheap and effective display.

—*P. T. A.*—

Makes a Heavy Flash on "The Isle of Zorda"

With all the space needed to get in real type, Clune's Theatre, Los Angeles, clings to hand lettering for what might otherwise be a stunning advertisement. It is rather more than half a page, dropping nearly sixteen inches down the space, and it makes a terrific flash. It is so striking that you look at it eagerly, but after you see that it is all hand lettered, you are apt to pass on, for it is a test of patience to read this lettering. And the pity is that the lettering covers up some unusually good copy. What selling it did was done on the cuts and the centre circle, in which the lettering is so large that reverse background helps instead of hinders. There the selling stops, for the lettering, particularly in the lower spaces, is trying on the eyes. Perhaps this is just as well for the artist-letterer talks of "the escaped from prison" instead of "escape," and "The gayety and frivolity of Monte Carlo taken at the Casino." There should be a punctuation mark after "Carlo," either a period and a fresh sentence or else a semicolon. In the reverse way he puts a stop and capital where they are not needed on the opposite side in the lines: "This continental classic is the

A Pathe Release

A BAD CASE OF LETTERING

marvel of marvels that Jules Verne has transferred to the screen magnified in verve. Heightened in appeal and more surprising." Punctuation means nothing whatever in his young life. Of course no one is going to remain away from Clunes because the artist is a dunce, but it is not going to help any. And mistakes in hand lettering cannot be blamed on the printer. But the spelling is comparatively unimportant as against the use of lettering where it would have been so simple to get a real display in this costly space with ten or twelve point type.

—*P. T. A.*—

Three Shea Shingles Offer Three Ideas

Of these three designs for "Her Husband's Trademark" from the Shea houses in Buffalo, we much perfer that on the right, in which the trademark idea is so nicely put over. This also has a good display value in spite of the black on white, for even the title comes up well, although it is in very small lettering.

Selling the Picture to the Public

The larger display, with the head, is better than the figure standing against a dollar mark. Somehow those three lines at the bottom of the dark space in the middle suggest that Miss Swanson is walking around in a barrel. Even in a figure with only an eighth of an inch head the artist has caught the likeness, but we think it the least effective design to come in from Mr. Franklin in a month of Sundays. The trademark idea offsets this, for it is one of the best and will work even better in a larger space, though here it is useful in giving such a strong display value in a single 35 lines of which five go to the underline. When you can secure your point so fully in a single thirty lines, you are doing something.

—P. T. A.—

Lighter Display Gives More Pleasant Effect

Sometimes Jewett Bubar is better than he is at other times, and we think he is a little above his average in this 125 by three for Harold Lloyd in "A Sailor Made Man." It is a portrait sketch of the comedian rather than a picture of a sailor and the face has character though there are few lines used. The action of the story is supposed to occur partly in Turkey, in the Bosphorus, but apparently Bubar has put Lloyd up against the Black Sea, which is further inland. But that black mass gives added strength to the portrait, and is a good sample of the way this artist gets effects

California
TOMORROW MORNING at 11:00
GRAND CONCERT
THIRD ANNIVERSARY
STARTING TOMORROW
HAROLD LLOYD
in "A SAILOR-MADE MAN"
IN FOUR REELS
Twice as long as the usual Lloyd comedy, and ten times as funny.
A Cub of Joy on a superdreadnaught of Fun.
What "The Kid" was to Charley Chaplin, "A Sailor-Made Man" is to Harold Lloyd.
A super-feature production.
Last Times Today
VICTOR HERBERT and Gloria SWANSON

An Associated Exhibitor's Release

A GOOD LLOYD ADVERTISEMENT

without seeming to be trying for them. These Roth and Partington houses are always well advertised, but now and then they offer something better than the usual, and while the man-o-war bird will scarcely be approved by ornithologists it helps to convey an idea of the joyous character of the play, though this is best expressed by the line: "What 'The Kid' was to Charlie Chaplin, 'A Sailor Made Man' is to Harold Lloyd," which seems to pack the matter into a very small nutshell.

—P. T. A.—

Because you've never tried exploitation is a good reason for trying it on your next picture.—O. T. Taylor.

A Paramount Picture

THREE MORE SHEA SINGLES

Makes a Lobby Sign the Newspaper Copy

There are two odd points about this display. It is the first time we recall having seen the lobby display used as material for the newspaper advertising, and it is the first co-operative display to get into so small a space as 90 lines across three. There is practically no selling talk other than a reference to the sign run below the cut. It has to speak for itself, but these ten local trademarks run in conjunction with the title form a complete hook-up and tell the trademark idea as reams of copy could not. It is to be presumed that the space as well as to the building of the sign the ten advertisers contributed to the cost of

GLORIA SWANSON
in "HER HUSBAND'S TRADEMARK"
A row of machine guns probably couldn't stop those who enter the Hippodrome theatre more effectively than the novel sign arrangement now standing in the Hipp lobby

A Paramount Picture

A NOVEL HOOK-UP

the space as well as to the building of the sign itself. In another angle it is one of the most perfect hook-ups with the house that we can imagine. You see the advertisement and when you see the house sign you recall the newspaper space and stop to see it. As long as you have come to a halt, the chances are that you inspect the stills as well. If the newspaper advertisement did not sell you at first glance, it at least sells you the idea of going to take a look at the frame, and then you get completely sold on the ticket buying idea. It was worked by the Hippodrome Theatre, Waco, Texas. It is a pity that it was not shown sooner, that other houses might profit by the idea, for it is exceptionally good. It will still serve the undated runs, but the larger houses could make the best use of this. Perhaps some other title will come along to which it can be connected. Keep it in mind, for it is useful.

—P. T. A.—

Gets Some White Space in Prominent Display

Most Los Angeles advertisements carry entirely too much type to make good sellers, but the California gets better results than most because it does not try to sell too much. For "The Sheik's Wife" it stretched the title in white on black across the space and wound up with the picture of the Arab's kiss. There are four press notices and side boxes for the other attractions with the orchestra in the centre. We think it would have helped to have

A Vitagraph Release

A GOOD ONE FROM LOS ANGELES

cut out the lines at the very top to play up the one now set in twelve point Roman caps, which reads: "Filmed in the very heart of the Arabian Desert." That has a superior appeal to "A colorful, romantic tale in which East Meets West." We have had a lot of colorful tales and a lot more in which east meets west, but this is the first to have been filmed in the Arabian desert, though we believe that it was filmed in the Sahara and not in the Arabian desert. Still this is a mere detail and the big point is that it is authentic in its locale, a fact which should have been played up in a fourteen or eighteen point display line with nothing to interfere with it. The selling line is the title, but the Arabic origin would have helped not a little. The space is a five eights, which

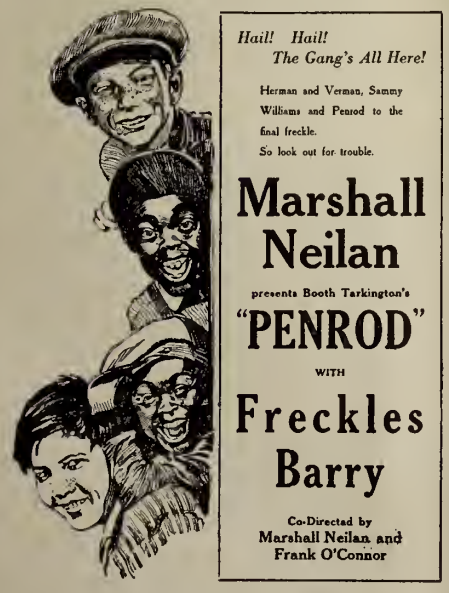
Selling the Picture to the Public

is pretty generous, but this seems to be a favorite size in Los Angeles, even though space must be paid for at the line rate and not bought by the inch.

—P. T. A.—

Plan Book Cuts Give a Useful Throwaway

Managers who use throwaways are coming more and more to look to the plan books for their cut supplies. They have found that they can use a three or four column advertisement very nicely in the usual sizes of distributed matter and many of the cuts give better results on loose sheets than they do in the newspapers. This is not a poor cut for "Penrod" when applied to its intended use, but it works even better when printed on a throwaway, for then the boys are not bumping their heads against the column rules.



A PLAN BOOK THROWAWAY

Even better would be the use of the material as a newspaper advertisement with a repeat as a throwaway, for then a direct connection is made between the two pieces. Where cuts are available at the exchange (and generally they are), the throwaway should be used now and then if not regularly. It helps to get in a direct appeal to the hesitant patron who may be half sold on the newspaper announcement and who will turn out when the throwaway clinches the sale.

—P. T. A.—

This Grauman Space Gets Over Better

This 140 lines across four is the best display to come in from the Grauman theatres in Los Angeles in several months. It does not jam the announcement together so that it is difficult to read, and it uses less black in the backgrounds. Jack Holt has no reason to feel flattered by his picture, but the woman's figure is very well done, apparently following the plan book. The quoted line between the two figures is almost too large for the space. It would look better in a smaller letter and it would be more readable in type, but the general effect is so much better than the recent

GRAUMAN'S
MILLION DOLLAR THEATRE
ADOLPH ZUKOR PRESENTS
JACK HOLT
WILLIAM DE MILLE PRODUCTION
LAST TIMES TODAY
"It's true that I am your Wife. But after all is said and done I am just"
"BOUGHT AND PAID FOR"
A Paramount Picture
with JACK HOLT AND AGNES AYRES
SPECIAL ADDED ATTRACTION!
The GLEE CLUB
OF THE UNIVERSITY OF SOUTHERN CALIFORNIA
"THE LANE THAT HAD NO TURNING"
GRAND EASTER CONCERT TODAY 11 A.M.
GRAUMAN'S SYMPHONY ORCHESTRA - MISCHA GUTERSON, CONDUCTOR
HENRY MURTAGH AT THE WURLITZER

A Paramount Picture

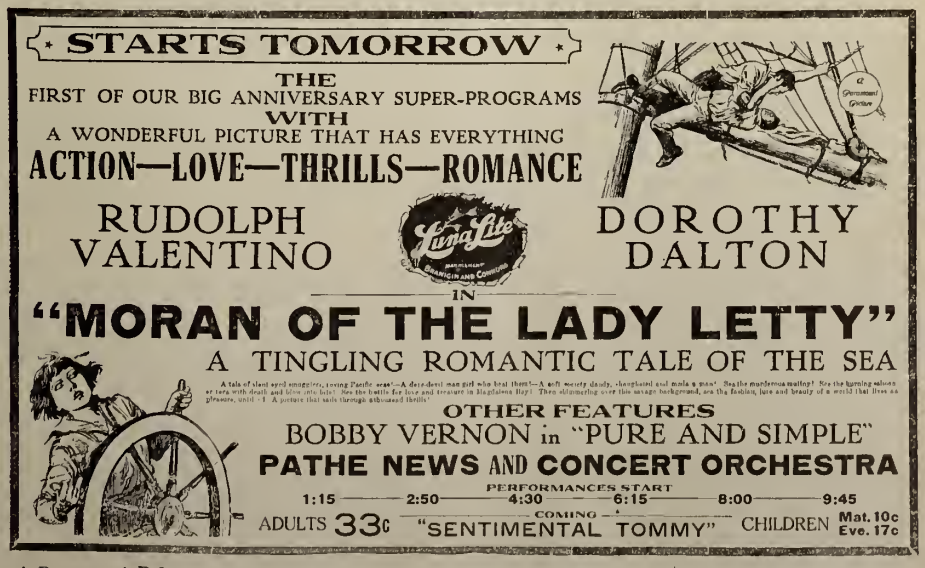
A BETTER GRAUMAN DESIGN

Grauman spaces that we are led to believe that there must be a new artist on the job. It seems to be a waste of space to take 560 lines to sell the last day of a seven-day run, but it seems to be the Los Angeles custom, though it is a wasteful one. The attraction to open the following day for a week is given 5 by 9-16 inches in a space roughly 8 by 10 inches, which seems to be too small a proportion and closely akin to buying dead horse.

—P. T. A.—

Plays Up Anniversary in Half Page Spaces

Because the idea seemed to appeal, the Luna Lite Theatre, Marion, Ohio, took half pages to announce the first of a series of eight big features on an anniversary program. This was Moran of the Lady Letty, and the two best cuts were set into the space about as most other houses have used them. This is an attractive display, but it is commercial rather than theatrical work. The copy is excellent; good selling material, but there is a little too large type to give the best results. It would have been better had the compositor cut down his lesser lines to get display for the big ones. This is what is meant by the comment that it is more commercial than show work. In a dry goods advertisement you expect to sell a number of articles on equal display, and with that sort of copy this would be good composition. In amusement work it is an axiom that the signature, title and star, if there is one, should be played up even at a slight sacrifice to the rest of the lines, because this is what you have to sell and the article should be featured above the argument, as a rule. This being so, the use of smaller type faces for the matter at the top would have made it possible to advertise the stars to greater advantage, not necessarily through the use of a larger letter but through the greater prominence the same letter would yield through the removal of competition with the material adjacent to it. In the same way "A tingling romantic tale of the sea" kills down the title through being set too large. It would get over just as well in a 24 point size and then the 60 point letter above would seem to be half as large again. The smaller features might be similarly treated with profit to themselves and the remainder of the space, and there would then be enough white space to give an air to the enclosure. But worse than all is the use of an eight point line 13 inches long. As there are only three lines, you do not have to fight to hold on with the eye. It is either the top, middle or bottom line, but even at that the line is three or four times too long. The thirteen em column was adopted as the newspaper standard because longer than that was more difficult to follow in close composition. Only the most eager fan will read those three lines, and the man managers most desire to reach in any display is the fellow who is the exact reverse of a fan. In the large space these faults are less apparent than they would be in a space a quarter that size, but the point is that it is possible to get better display than this if the printer can be persuaded to study show display.



A Paramount Release

WHERE A LITTLE WHITE SPACE WOULD HELP A LOT

In the Independent Field

The Season and the Independents

INDEPENDENT producers and distributors this season face a stiffer competitive market for the coming months than before because the old line companies are putting into the market a strong line of big productions that give promise of being long run subjects. The buying will be sharp but the independents with good features to offer will find a good market because the combined output of really great productions will be below what the market can comfortably absorb.

The problem for both the independents and the old line companies is the inferior or the "medium-good" picture. As the business progresses there is less and less chance for a product that is not first-class entertainment. The day when a mere picture is of value to anybody is almost over and when it passes entirely, the entire business will benefit greatly.

As has been pointed out before, the public will not support dull subjects any more than it will support salacious subjects. The entertainment must be clean, vital, well presented and absolutely worth while if audiences are to resume their full and hearty support of the screen. If the public is bored the exhibitor suffers first and when the exhibitor suffers the industry suffers.

The main strength of the independent field is the number of really satisfying productions that are already announced and in the others that are coming. As stated elsewhere the season of 1922-1923 will undoubtedly show a return of patronage and a successful year. The success will not, however, go to the man with the poor product.

We earnestly suggest to exhibitors that they insist upon quality no matter how low the rental prices that may be asked, because poor pictures from any source are the real menace to business prosperity.

There are splendid independent productions to choose from and we favor that full and free competition which we have always held is the present life and future life of our industry.

The Independents face a season filled with promise. There will be plenty of business combat and the alive and progressive men will reap the harvest.

ARTHUR JAMES.

In the Independent Field

By ROGER FERRI

The Ace In the Hole

WHILE the coming season promises to be one of the greatest in the history of the film business for the independent producer and distributor it will offer the acid test. Exhibitors for years have been clamoring for "quality pictures" from the independent producers. The latter furnished them this past season and a single glance through the line-up for 1922-23, published elsewhere in this issue, indicates that they will continue to give the theatre man productions that will prove their worth at the box office. The independent producer and distributor has not ignored the cry of the exhibitor. On the other hand, he has and is catering to the theatre owner, making the latter's problems his problems.

BUT what has or will the exhibitor, in return, do for the independent producer? Thus far the theatre man has done very little. He has laid down certain demands for the independent producer and distributor to fill. The latter have heeded and granted them. The history of independents in 1921-22 substantiates this contention. But did the theatre man give the support to which the independent was entitled? Frankly, our answer is "no."

EXHIBITORS have pretended to fully appreciate the value of independent endeavor in the film industry. They have talked much, but failed to back their promises to such an extent that there is little or no incentive for the enterprising independent operative to continue listening to him. The independent market can not continue to exist without the support of the theatre owner. And the theatre owner in due time will find it impossible to continue operating a profitable business without the aid and contributions of the independent producer.

HOW many times has the sentence, "This business is still in its infancy" been uttered? We hear it at virtually every film gathering. And yet, it is the truth. The film business represents an "infant" who simply refuses to grow up and learn. The independent market has made greater progress than any other branch of the picture industry, but this progress has been confined almost entirely to the ranks of the reputable producers, distributors and exchangemen. The exhibitor has either not yet awakened to the tremendous value of the independent man or he, because of monopolistic tie-ups, has refused to recognize them.

BUT time will tell the story and right here we will venture the prediction that the time is not far distant when the independent producer and distributor of box office productions will be besieged with pleadings from exhibitors who, suddenly finding themselves on the outside looking in, will be forced to acknowledge that the independent market represents an enterprise without which his theatre and holdings are at the mercy of monopolists. The independent producer is the salvation of the independent exhibitor. He constitutes what in the vernacular of the speculative world is characterized as "the ace in the hole."

MR. EXHIBITOR, the time has come when you must stop stalling. If you are sincere in your assertions that "independents must be given the support of the independent exhibitor" now is the time to act—not talk. We have had already too much chatter. Now you can prove your sincerity by saying it with bookings. Get behind the independent with your heart and soul. Let us know what you want—but when you are given what you want, don't stall and bargain, but stand solidly behind your claims and do the right thing—book independent pictures whenever possible.

WE ARE frank to admit that there are a few producers and distributors who, masquerading as "independents," have from time to time victimized the exhibitor. But, Mr. Exhibitor, the true independent business man is as anxious—and perhaps more so—as you are to rid the field of this mad tribe of "grafters." And they are slowly but surely passing out of the picture. The summer will find most of them on the outside. The independent producer and distributor is cleaning up from within. He has been busily doing this for the past year—and good results are now the reward of those strenuous efforts. But is the theatre owner appreciative of these wonderful reforms? Is he as grateful as he might be?

THESE are a few of the questions that independents will have to answer this coming year. Business generally in this country is rapidly returning to normal. What happens this summer is immaterial, for the hot season never was intended to be a lucrative one for the indoor amusement man. No more than the winter was intended to furnish money for the outdoor showman. But what about the coming season? Frankly, we can see nothing but a boom for show business in general. Bigger and better pictures are scheduled to be released next season. Mr. Arthur James has predicted that next season will be a banner one for extended runs. Everything at this writing points to such conditions.

CONSEQUENTLY, while the coming season promises much, indications now point to a bitter test for independents. There will be competition of the keenest kind. But it will prompt independents to produce even bigger and better pictures than were turned out this past year. They will produce. But what guarantee is there that the exhibitor will give them the necessary support? What the independent producers and distributors will do and can offer depends entirely upon the attitude of the theatre owners. Developments during the next season, this writer will predict, will emphasize the necessity of booking independent pictures. It is not now a question of whether or not the exhibitor wants to book independent pictures; it is now a question of doing what must be done sooner or later. The shrewd gambler is not the chap who plays with a winning hand, but, instead, the fellow who plays a poor hand well.

SO in 1922-23 let the motto of independent exhibitors be: "Say it with bookings."

Cut out the meaningless talk—and act.

You need independent productions as much as independent producers need your support.

Leave dates open for independent pictures. They spell dollars—and good sense on your part.

Think it over. But stop talking.

Say it with bookings.

HARRY M. WARNER
General Manager of Warner Brothers

MARY JANE SANDERSON
Johnstown, Pa., "Find" is latest Warner star

HARRY RAPF
Producer of box office winners

C. C. BURR
President of Affiliated Distributors, Inc.

"THE BIG FIVE"

That's what the above quintet is called by shrewd showmen. Photograph taken in offices of Warner Brothers in New York. Left to right: Harry Rapf, Sam Warner, Harry M. Warner, Jack Warner and Abe Warner

J. G. Bachmann
Treasurer of Al. Lichtman Corporation

JACK WARNER
Who will produce three features for Warner Brothers

WHEN BROTHER MEETS BROTHER

There's always action sure to follow. The "dough boy" is none other than Charlie Hines ready to slip it over on brother Johnny, the sharp chap with knife at right. This is a photograph from one of the latest "Torchy" comedies, which C. C. Burr is producing

"SMILING BILLY" MASON
Comedian who will star in Weiss Brothers' "It Might Happen to You"

In the Independent Field

W. E. Shallenberger, President of Arrow, Predicts Greatest Year for Independents

W. E. SHALLENBERGER is admittedly one of the foremost authorities in the independent end of the motion picture industry. Always a student with a keen, analytical mind, he has been identified with the Independents ever since his entry into the business some nine years ago. To Dr. Shallenberger must go no small share of the credit for building up the independent field to the point where it is recognized as the most important factor in the struggle for motion picture advancement.

From a small beginning, launched from a tiny office in the Times Building, Dr. Shallenberger has carried the Arrow Film Corporation, step by step, to a point where today it is one of the largest, if not the largest, independent distributing companies in the world.

Great stars, famous authors, foremost producers and distributors are distributing their pictures through his organization—a far cry indeed from the time when it was with the greatest difficulty that a picture could be secured to release on the independent market. Today the independent market offers the best returns and calls forth the best efforts of all concerned in the producing of motion pictures, for in the independent market, and in the independent market alone, a picture stands or falls upon its merits. Here a weak sister cannot survive, for productions released through independent exchanges are sold individually, each on its own merit. They are not one of a group or series of program pictures which an exhibitor is compelled to buy willy-nilly, in order to secure the rest of the company's output.

They are tested from every angle before they are released on the independent market and it is necessary that this should be the case for the reason that when an independent exchangeman acquires a production for release in his territory he is investing his hard-earned cash and on top of the purchase price of the picture he must make allowances for a distribution overhead and he must set aside a considerable sum for the proper advertising and exploiting of this picture, if he desires to get his money back. All this means a big investment on his part before he can hope to receive one cent of profit. It is therefore evident that an exchangeman must be very well satisfied before he contracts for a picture and he must feel that it is a picture which will give satisfaction to the exhibitors upon whom he is dependent for a living. Reasoning still further back it is clear that a distributing corporation, such as the Arrow Film Corporation, cognizant of these facts, tests and oftentimes proves a production before they will undertake the distribution of it. Analyzing these facts, Dr. Shallenberger points out that it is no wonder that the independent field calls forth the best in motion pictures.

W. E. SHALLENBERGER
President of Arrow Film Corporation

Furthermore, he points out that the independent field offers great financial returns to the producer, for when an independent exchangeman is convinced that a picture is qualified to meet the exacting demands he makes, he is willing to pay a just and equitable price for it.

ALTHOUGH the entire industry has gone through a most trying time, Dr. Shallenberger points out that the clouds are beginning to lift, prosperity is not just around the corner; it is here, knocking at the door and it is up to us all to say whether we will open the door and welcome prosperity or sit idly back and let it pass us by.

Theatres all over the country are showing a marked increase in attendance. Again one begins to see the lines standing in front of the box office. Again one sees them "packed to the doors." Not everywhere, it is true, for some sections of the country are slower to recuperate than others. But even in the places that are slowest to come back it is evident that the tide is turning.

DR. SHALLENBERGER shows that there will be a shortage of productions in the programs of the national distributing organizations and this, as much as any other factor, will offer the independents an opportunity such as they have never had before to make the coming season their greatest.

While many have marked time and waited to see which way the cat would jump; suspended production from one to four months; cut down their expenses and remained content to sit still, Dr. Shallenberger and its organization have gone quietly about preparing a releasing program for the coming year which will be the greatest that Arrow has ever offered the independent market. Never losing faith in the future of the industry to which he has dedicated his life, Dr. Shallenberger has proceeded to acquire bigger and better productions than ever before. At a time when most people were talking panic he was building. It took tremendous courage to invest vast sums of money in productions which could not be completed and ready for release for months to come, with the industry in the condition it was in a few months back. But, as always, the man who has the courage of his convictions and who sticks by his guns is the man who will ultimately reap the reward. Therefore, it is but right that Dr. Shallenberger and the Arrow Film Corporation should enjoy the unqualified support of the independents, for he has assured to them through his organization a sufficient output to keep any exchange open and prosperous during the coming year with products released exclusively through Arrow.

IT will not be necessary to name here what he will release. In another part of this book will be found an advertising section to which the independent exchangeman and exhibitor is requested to give his attention. Here he may learn what he can count upon for the coming year. Here he will see an array of stars, directors, producers and authors which are a credit to the industry. Here he may plan for his features, his specials, his short subjects, comedies, novelties and serials, and here he may learn of the productions which are the guarantee of his freedom, which mean that he can keep his doors open and his theatre crowded with independent pictures, honestly and carefully made, and fairly priced—productions of merit which he can play and make a profit on.

To Dr. Shallenberger should go full credit for the splendid example he has set the independent field and it is the sincere wish of the MOVING PICTURE WORLD that he may enjoy the full measure of success to which his courage and fearlessness in the crisis just past entitles him.

Every genuine Curwood has been a success. "The Broken Silence" is his best production. Mr. Curwood states he considers it his greatest dramatic theme. So will you.

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

A
Genuine
Curwood.
Written
Expressly by
Him For Us
And
Personally
Pronounced
By Him
To Be
His
GREATEST
DRAMATIC
IDEA

ARROW

Presents

JAMES OLIVER CURWOOD'S

SUPREME SCREEN ACHIEVEMENT

"The Broken Silence"

STARRING

ZENA KEEFE

SUPPORTED BY

GYPSY O'BRIEN, ROBERT ELLIOTT,
J. BARNEY SHERRY, ROY GORDON,
JACK HOPKINS and JOSEPH DEPEW

PRODUCED BY

PINE TREE PICTURES

DIRECTED BY

DELL HENDERSON

ARROW FILM CORPORATION
220-224 WEST 42nd STREET, NEW YORK CITY
Distributors for United Kingdom
INTER-OCEAN PHOTOPLAYS, Ltd., 162 Wardour Street, London

The coming year will be the greatest in the history of our business for the Independents. Make your plans now for Independent productions. They are your real money makers.

W. E. Shallenberger.

ARROW

presents

A Series of Four Splendid Pictures

FROM THE PEN OF

PETER B. KYNE

1

A MOTION TO ADJOURN

STARRING
ROY STEWART
AND
MARJORIE DAW
FROM
THE SATURDAY EVENING POST

2

BACK TO YELLOW JACKET

STARRING
ROY STEWART
AND
KATHLEEN KIRKHAM
FROM THE
COSMOPOLITAN MAGAZINE

3

ONE EIGHTH APACHE

STARRING
ROY STEWART and KATHLEEN KIRKHAM
FROM
THE RED BOOK MAGAZINE

4

TO BE ANNOUNCED LATER

PRODUCED UNDER THE PERSONAL SUPERVISION OF
BEN WILSON

The record of ARROW is without a parallel in the field of motion pictures.

The exhibitor who shows ARROW Pictures is always certain of pleased patrons and big box-office success.

ARROW FILM CORPORATION
220-224 West 42nd Street New York

Distributors for United Kingdom:
INTER-OCEAN PHOTOPLAYS, Ltd.
162 Wardour Street, London

Exhibitors need good pictures. Independent Exchanges can supply them. Now is the time to get together. And "THE SPLENDID LIE" is an excellent example of the high grade product available in the Independent Market.

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

Ask
Oscar Neufeld
or
Tony Luchese
of
De Luxe Film
They Know
It's a Winner

ARROW

presents

GRACE DAVISON

IN

"The Splendid Lie"

WRITTEN AND DIRECTED
BY
CHARLES T. HORAN

PRODUCED BY
J. G. PICTURES CORPORATION

A Wonderful Society Drama, rich in romance, action and every quality that goes to make a sure-fire box office success.

ARROW FILM CORPORATION
220-224 West 42nd Street New York

Distributors for United Kingdom
Inter-Ocean Photoplays, Ltd., 162 Wardour St., London

Ben Wilson can always be depended upon to produce box office winners. He knows picture values. During the coming year he will offer the Independent Market a splendid output which we are pleased to recommend to our customers.

W. E. Shallenberger

ARROW
OFFERS THE INDEPENDENT MARKET
FIFTEEN GUARANTEED BOX OFFICE MAGNETS

FOUR
PETER B. KYNE
PRODUCTIONS

1
"A Motion to Adjourn"
starring
Roy Stewart and Marjorie Daw
From Saturday Evening Post

2
"Back to Yellow Jacket"
starring
Roy Stewart and Kathleen Kirkham
From Cosmopolitan Magazine

3
"One-Eighth Apache"
starring
Roy Stewart and Kathleen Kirkham
From Red Book Magazine

4
To Be Announced

ANN LITTLE
in
"CHAIN LIGHTNING"
A Wonder Drama of the Race Track

SIX
GREAT NEW WESTERNS
starring
JACK HOXIE

1
"The Double-O"
2
"Sparks of Flint"
3
"Two-Fisted Jefferson"
4
"Desert's Crucible"
5
"A Desert Bridegroom"
6
"The Marshal of Moneymint"

FOUR
Berwilla Productions
starring
NEVA GERBER

1
"A Yankee Go-Getter"
2
"Dangerous Paths"
3
"The Price of Youth"
4
"Impulse"

WHAT DOES I-N-D-E-P-E-N-D-E-N-C-E STAND FOR?

Intrepid Nerve,

Dauntless Energy,

Persistent Effort,

Never-failing Determination,

Eminently Noteworthy,

Consistent Efficiency

ARROW FILM CORPORATION
220-224 WEST 42nd STREET NEW YORK CITY
Distributors for United Kingdom
INTER-OCEAN PHOTOPLAYS, Ltd., 162 Wardour Street, London

To overcome those Exhibitor Blues, play Independent Pictures.

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

"CHAIN LIGHTNING"

A BEN WILSON

SPECIAL ATTRACTION
Starring

ANN LITTLE

A Truly Remarkable Picture That Will Give Universal Satisfaction

— o —

A Beautiful Girl Thrilling Story of Love and Hate and The Greatest Horse Race Ever Filmed

A Faster than lightning race track story that will break records everywhere!

Distributors For United Kingdom
INTER-OCEAN PHOTOPLAYS, LTD.
162 Wardour St., London

ARROW FILM CORPORATION
220 W. 42nd St., New York

During the coming year Arrow will offer more and better pictures than ever before. Ask any Independent Exchange or communicate direct with us.

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

ARROW ANNOUNCES

A SERIES OF FOUR SPECIAL BERWILLA PRODUCTIONS

STARRING

MISS NEVA GERBER

1—"A YANKEE GO-GETTER"
2—"DANGEROUS PATHS"
3—"THE PRICE OF YOUTH"
4—"IMPULSE"

PRODUCED UNDER THE PERSONAL SUPERVISION OF
BEN WILSON

Every Arrow Picture Is an Independent Picture

produced by a master producer

AND

offered to exhibitors and exchanges at a sane price which permits a good, reasonable profit.

ARROW FILM CORPORATION
220-224 WEST 42nd STREET NEW YORK CITY
Distributors for United Kingdom
INTER-OCEAN PHOTOPLAYS, Ltd., 162 Wardour Street, London

Arrow presents

EDDIE LYONS

in a Series of 12

2 Reel Super-Comedies

ARROW PICTURES

INDEPENDENT

The business is there for those who will go out after it. It is up to each and every one of us to do our share. When we do the business will return to normal and everyone will be better off.

W. E. Shallenberger

ARROW

presents

JACK HOXIE

A Real Western Star in a New Series of Real Western Pictures

NOW AVAILABLE

"THE DOUBLE O"

"SPARKS OF FLINT"
"DESERT CRUCIBLE"
"TWO-FISTED JEFFERSON"
"THE MARSHAL of MONEY MINT"
"A DESERT BRIDEGROOM"

COMING!
A BIG SURPRISE

ANOTHER SERIES OF WESTERN PICTURES STARTING NOV. 15TH

STARRING

?

BEN WILSON

Can always be depended upon to produce sure-fire box office attractions.

In this series he has again proved his right to the title of the foremost Independent Producer.

ARROW FILM CORPORATION
220-224 WEST 42nd STREET NEW YORK CITY
Distributors for United Kingdom
INTER-OCEAN PHOTOPLAY, Ltd., 162 Wardour Street, London

Eddie Lyons' long years of experience have made him one of the greatest comedy directors of the day.

W. E. Shallenberger

ARROW presents-

MIRTHQUAKE COMEDIES

Starring-

FUNNY BOBBY DUNN

personally supervised by

EDDIE LYONS

14 of 'em!

ARROW FILM CORPORATION-220 WEST 42ND STREET-NEW YORK

Distributors for United Kingdom

Inter-Ocean Photoplays, Ltd., 162 Wardour St., London

EXHIBITORS!—If you want the best short subjects, serials, features and specials, ask your leading Independent Exchange for Arrow Pictures.

W. E. Shallenberger

ARROW PICTURES INDEPENDENT

ARROW OFFERS

THE BIG SPECIAL OF THE YEAR

"THE INNOCENT CHEAT"

A POSITIVE BOX OFFICE SENSATION

STARRING

ROY STEWART and KATHLEEN KIRKHAM

A BEN WILSON PRODUCTION

B. S. Moss' Broadway Theatre, one of the Most Important in the B. F. Keith Circuit, played this Picture to Capacity Business.

It is One of the Few Really Big Pictures of the Year.

Ask Manager C. B. MacDonald of Moss' Broadway What He Thinks of The Innocent Cheat"

"Mac" Knows Pictures

ARROW FILM CORPORATION

220-224 WEST 42nd STREET NEW YORK CITY

Distributors for United Kingdom

INTER-OCEAN PHOTOPLAY, Ltd., 162 Wardour Street, London

A MESSAGE FOR EVERY THEATRE OWNER IN EASTERN PENNSYLVANIA AND SOUTHERN NEW JERSEY

From ~ A. LUCHESE & OSCAR NEUFELD

of ~ DE LUXE FILM COMPANY ~

No one can attempt to deny the fact that the motion picture industry has gone through a strenuous period of depression.

But we have pulled through—and now the future which lies before us is filled with infinite promise and vast possibilities.

There are and always will be good independent pictures, because there will always be earnest and sincere workers in the independent field.

There will be bad pictures, too, because, unfortunately, there still remain within the ranks men who don't belong there.

But we, the De Luxe Film Company, will release but one sort of picture,—the best that it is humanly possible to obtain.

We take pleasure in announcing 20 big Arrow special attractions for Fall.

If you want the biggest and best for your theatre see us before you set your dates.

DE LUXE

"De Luxe Is Square"

DE LUXE FILM CO. 1318 VINE ST., PHILA., PA.

EMMICK AND EDMUNDS'

PROGRESS FEATURES

DISTRIBUTED THRU
E. H. EMMICK'S
PEERLESS FILM SERVICE
94 Golden Gate Ave., San Francisco, California
832 So. Olive St., Los Angeles, California

IN THE MARKET
TO BUY
THE BEST INDEPENDENT FEATURES MADE

For California, Nevada, Arizona, Hawaiian Islands

WE RELEASE
THE ARROW PRODUCT

Submit All Feature Product to
PROGRESS FEATURES
Novelty and Short Length Productions
Peerless Film Service
All Communications to 94 Golden Gate Ave., San Francisco

PROGRESS PICTURES CO.

FRANK ZAMBRENO, Pres.,
808 S. Wabash Ave.,
Chicago, Ill.

Distributors of the Best in the Independent Market

Always in the market for high grade productions for Northern Illinois and Indiana

We release the Arrow Product

Watch Us Grow

In the Independent Field

"Service" Is Arrow Watchword

ALL that Arrow is and has accomplished Dr. Shallenberger attributes to the personnel of his organization. Starting some nine years ago, W. E. Shallenberger launched the Arrow in one small room in the Times Building. His entire organization consisted of one stenographer. Beginning as a producing organization, Arrow went through many trials and tribulations like every Independent producer. After considerable experience in this line, Dr. Shallenberger realized that there was a crying need for an organization that would act particularly as a brokerage concern—a middleman as it were, between the Independent producer and the Independent exchangeman, serving the purposes of both factors.

Giving up his producing plans, President Shallenberger devoted his entire efforts to the perfecting of an organization that would meet all the requirements of an Independent brokerage company. With this end in view, he began to surround himself with a staff of associates who would help him carry out his ideas and ideals. First came W. Ray Johnston who had been associated with Dr. Shallenberger for several years in other projects. For some time, these two men carried on the work and laid the foundations upon which the present successful organization is builded today. The Arrow Film Corporation now stands as the world's largest film brokerage representatives. It is the only Independent film brokerage that maintains offices in foreign countries.

W. Ray Johnston, vice-president of Arrow, is one of the few film executives who has had an important part to play in the building up of the Independent field.

Twelve years ago Mr. Johnston became identified with the Thanhouser Film Company and after a general experience in various departments, was appointed assistant treasurer and auditor, which position he held for several years. Upon the opening of Thanhouser's Florida Coast studio, Mr. Johnston was appointed general manager and later assistant to the president. As studio manager, he obtained a thorough knowledge of studio and laboratory work which has stood him in good stead. Thanhouser at one time appointed him general manager of the theatres, in order that he might learn the exhibiting end of the business. The knowledge he obtained in this capacity has proven very valuable to him in his work with Arrow.

He has been identified with W. E. Shallenberger, president of the Arrow, ever since his entry into the business, starting at a time when Dr. Shallenberger was connected with Thanhouser.

In addition to Mr. Johnston's duties as vice-president of the Arrow Film Corporation he also exercises general supervision over the sales department.

W. RAY JOHNSTON
Vice-President of Arrow Film Corporation

Arrow's Foreign Department is operated under the direction of D. J. Mountan, one of the best known men in this end of the industry. Prior to joining Arrow, Mr. Mountan has also had experience in production work and he has a host of friends among buyers of foreign countries. He has built up a clientele which speaks very well for his ability and during the particularly dull and trying period of the industry just past he achieved many notable sales. Mr. Mountan is very optimistic regarding the future of American-made films in Europe and looks forward to the coming year's business being one of biggest ever enjoyed by the industry.

It always has been Arrow's policy to render a highly specialized service to their customers. It is Dr. Shallenberger's belief that business really begins and not ends with the closing of a contract, for, according to him, it is necessary that an exchangeman, after having purchased a picture from Arrow, make a success of this production in his territory and to that end every aid is rendered him. The services of the Advertising and Exploitation Department of Arrow are always at the disposal, not only of the exchange handling Arrow pictures, but of the theatres playing them, a fact which the exhibitors have learned to take advantage of, as Arrow is often called upon by exhibitors from all parts of the country to assist them in laying out an advertising and exploitation campaign on pictures.

Arrow's motto is "service" and they believe in the old adage that a satisfied customer is the best advertisement, and the wonderful business that they have built up is a testimonial of which Dr. Shallenberger and his associates may well be proud.

Madge Titheradge Is Popular in Second National Photoplay

When Madge Titheradge in person delighted New York theatre goers for a hundred nights in "The Butterfly on the Wheel" on the speaking stage, she did not expect to appear in a dozen different New York theatres at the same time. That, however, is what she will do in July, according to officials of Second National Pictures Corporation, which is distributing "Her Story," a romantic photodrama, in which the famous emotional actress is featured.

Miss Titheradge at first was loath to turn from the speaking stage to the screen, but finally was prevailed upon to enact the leading feminine role in the picturization of "David and Jonathan," from the popular novel by E. Temple Thurston, a current release by Second National. Dion Titheradge, brother of the popular star is the author of "Her Story," written especially for the screen.

"After Six Days" Closes at Shore Following Profitable Engagement

Because of the wonderful business done during its first week's exhibition anywhere, "After Six Days," the Weiss Brothers' special based on the Old Testament, was held over at Dave Starkman's Woods Theatre in Atlantic City, N. J., for a second week. The engagement, which, despite bad weather, has proved a big financial and artistic success, the production being praised highly by public and press there, will come to a close this Friday night. The Atlantic City showing constituted the world premier exhibition of this much talked of special, which Weiss Brothers will road show, before selling territories.

Within the next two weeks, "After Six Days" moves into the spacious Rialto Theatre in Newark, where it is booked to run indefinitely. In the meantime the production will be given its metropolitan debut at a Broadway house, in all probability the Astor Theatre. Bookings are also under way for Long Branch and Asbury Park, N. J., for this month. The production will not be shown generally until late in September. Only two shows daily will be given and each booking will command a big-time presentation.

Backer Closes Foreign Deal

Franklyn E. Backer of East Coast Productions has closed with Max Glucksman for handling the rights of the new Backer series, starring J. B. Warner, in the Argentine, Uruguay and Paraguay.

Mr. Backer is confident of great results this fall for the balance of his series of six Westerns and for any other high-class State right pictures, as "Big Stakes," the first of his series has exceeded all expectations of himself and Jack Von Tilzer, general sales manager of East Coast Productions. This picture was sold for the New York territory—a difficult territory for selling Westerns—immediately after the first screening.

The second picture of the Backer series, "Crimson Gold," has already been received in New York, and will soon be screened for the trade. Edythe Sterling is Mr. Warner's leading woman in this picture which, like "Big Stakes," is a five-reel Western of a novel type.

Has Three Units Making Pictures

Ernest Shipman, who is now interested in pictures released on four of the leading programs, is active in production work on new features for the Fall trade

Call for Music

Following the announcement that the William Fox theatres are going to commemorate the first anniversary of Caruso's death, August 2, by featuring Katherine A. Borland's "The Voice From Calvary," in all houses, M. J. Mintz, president of the Cameo Music Publishing Co., publishers of that composition, states he has been swamped with requests for the number, from theatre managers and orchestra conductors.

In the Independent Field

Independence and Showmanship

By Joe Lee

LIKE all other branches of the moving picture business, the State rights or independent market is now going through a series of rapid and strange changes, and, in my humble opinion, these changes, although they may work a minor hardship temporarily, will bring about conditions that will adequately compensate the sincere and hard workers. These changes mean the permanent elimination of the so-called "fly-by-night" and "gyp exchange" operatives, who have been a menace to the field in general. In their stead we will find responsible and reliable showmen entering the field, backed by brains, ample capital and competent organization.

IN writing this article for my popular and hard-working friend, Roger Ferri, and Moving Picture World, it would be unfair not to mention a few of those showmen who have done much for the independent field in general. These include the Warner Brothers, Harry Rapf, Sol and Irving Lesser, Dr. W. E. Shallenberger, Ben Wilson, Joe Brandt, Jack and Harry Cohn, Charles C. Burr, Roger Ferri, Arrow Film Corporation as an organization, Joe Schnitzer, Bobby North, Bill Nigh, L. Lawrence Weber, Weiss Brothers, and many others.

In justice to the above gentlemen it is only fair to state that had it not been for the confidence of those producers and distributors in the independent market in the worst season in the history of show business, there would not have been an independent field today and the local exchanges owe their very existence to their activities. They gave the very best available at a time when big productions were discouraged because of the depression. And the coming season will see these men giving the exchanges and exhibitors even bigger money-makers.

THAT exhibitors will support independent producers who furnish them with features of quality and drawing power is evident. The wise and sensible exhibitors are leaving from 12 to 16 weeks open for independent productions. They have come to realize that the independent producers are furnishing more and more box office winners every year. The coming year will find vaudeville houses paying more attention to and bigger rental for independent pictures. One of the burlesque circuits has decided to book pictures as "added attractions." From the latter source the independent man should benefit much, for in many key cities he is unable to get a proper opening. The plan of burlesque and vaudeville houses to book independent pictures should prove a wedge and in time will mean better and fairer representation for the independent picture in cities that now are virtually closed to them.

GONE, too, are the days when an old feature would do for the State rights market. Gone also is the time when the flashy or lurid title would sell a film. A good, snappy, sensible title, that means something that can be properly exploited, is what the independent market is offering and must offer in the future. But the title is only incidental, for no picture lacking in quality or story will ever succeed and independents are giving all these items adequate consideration and turning out pictures accordingly.

A GOOD title may inspire exploitation, but if the picture is lacking in entertainment value, it is certain to fail. It is the word-of-mouth advertising that spells success for any production. There is no profitable market in the State rights field for the mediocre film. Independent pictures that have made money have been massive or have been possessive of so much merit that the exhibitors have literally fought among themselves to book them. At the present time, the only marketable pictures are those established as "hits." These are the money-makers and this fact, judging from what I have heard, are being taken into consideration and it is fair to assume that the ensuing year will see bigger and better pictures.

JOE LEE

STATE rights or independent producers, distributors, exchangemen and exhibitors are astute showmen, for if they were not keen and intelligent the present day competition from the large national distributing companies would not allow them to remain in the business. It would be wise for the independent man contemplating entering this field of endeavor to bear in mind this fact. For after all, the independent operative must be shrewd and more than anything else a hard-worker. Take, for instance, Eddie Tunstall of Minneapolis, Joe Skirboll of Pittsburgh, Lou Bache of Washington, Ben Friedman of Minneapolis, Joe Friedman of Chicago, Zambrini of Chicago, Dave Warner of Detroit, Lou Berman of Philadelphia, Ben Amsterdam of Philadelphia, Sam Grand of Boston, George Facke of Boston, True Thompson of Dallas and many others. These gentlemen are all trained showmen. They have all trained themselves to picking winners and getting behind them 100 per cent in spite of dogged competition from the nationally program controlled exchanges. They are exploiting intelligently and overlooking no bets. And what is more, they have surrounded themselves with competent organizations.

JUST A TIP

The film man who can smile only when money is rolling in is usually the first who climbs the hill to the poor house when the panic comes.

THERE will be many who will differ with me in the following observation, but nevertheless, the fact remains that independents were the first to use exploitation or ballyhoo methods in conjunction with the presentation of pictures. Having his own money tied up in these pictures, the independent man was forced to go to the extreme to cash in substantially on his investment and consequently he devised means of attracting his public to box offices of theatres showing his product. These stunts were not only successful from a showman's viewpoint, but they were financially profitable to all concerned.

ONE of the many heartaches with which the independent has to contend is the percentage plan of distribution. The coming season I believe will see the virtual elimination of such practice. There will be more selling on a cash basis. And there should more cash dealing, for only in that way is the independent producer encouraged to turn out big pictures and re-invest in productions that will make substantial profit for exchange and exhibitor. It is unfair for exchangemen to assume the attitude that they will pay for money-makers "when I get ready." This is not business—not good business anyway. If you do not stand back of the independent producer financially, he cannot continue to furnish you with pictures that may make your own existence possible, for without box office successes there can be no paying business.

A DIRECTOR'S name means much to an independent picture. In fact, the first question usually hurled at a distributor by buyer and exhibitor is: Who directed the picture? This is a business to which that old adage, "By their deeds you shall judge them." Independent showmen possess wonderful memories and they do not forget Maurice Tourneur's "The Whip," Mack Sennett's "Tillie's Punctured Romance," "Mickey," "Yankee Doodle In Berlin," William Nigh's "My Four Years In Germany," and many others.

THE independent market has been the means of giving many a director his chance to show what he could do. Any director may come into his own if he will deliver the goods, but it is the independent market alone that is ever ready to give the ambitious producer that opportunity to which he is entitled. Bill Nigh has the right idea. He has adopted a brief, but remarkable slogan that is good enough for every one in the independent field to adopt. It is:

"Say it with good pictures."

Capt. F. C. Mims
presents

CATHERINE CALVERT

in

An Independent Production for **big, clean profits**

from the original novel by **SABIN WOOD**

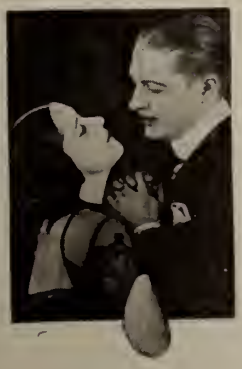
With a supreme cast that includes

GRACE FIELD ★ GEORGE PAUNCEFORT ★ JOSEPH BRUELLE ★ GUY COOMBS ★ WILLIAM BLACK ★ NORBERT WICKE ★ RALPH BUNKER ★ JACK NEWTON and WILLIAM RICCIARDI

The VITAL story
The COMPELLING story
The WONDERFULLY WELL TOLD!

THAT WOMAN

An independent production for big, clean profits



Directed by
HARRY O. HOYT

A SUPERB drama of size, strength and tremendous human appeal — A down-right money maker that will satisfy every audience

Capt. F. C. MIMS — 130 West 46th St. New York

In the Independent Field

Presentation of Independent Films

By Francis A. Mangan

THE term *presentation* when used in referring to the exhibition of a motion picture is very often a misleading word, for instance, the theatre (first run), that grinds film attractions out to the public without first allowing the Musical Director or Organist, as the case may be, to properly arrange the musical accompaniment, or totally ignores the possibilities of scenic investiture with which to enhance the artistic offering of the film attraction will invariably state that it's method of presentation is perfect.

The theatre that spends the entire energy of its stage and projection staff as well as talent and equipment on one particular stage number embodied in the program of picture attractions without regard to the proper balancing or diversity will likewisc state its method of presentation is ideal. The theatre that arranges a wholesome diversified program of stage attractions interspersing its film productions, each number placed on the program for a logical reason, is sure to say its method of presentation is correct.

Now then, of the three different mannerisms with which the term presentation applies, which can be judged as correct, it is a foregone conclusion that every first run theatre is obliged to embellish the program with short but snappy ballct and ensemble divertissements in order to keep up with the fast moving pace which the motion picture exhibition end of the industry has set. The theatre which simply projects picture after picture without proper music and scenic investiture during the season of 1922-1923, will not have advanced far over the shooting gallery of 1907-1908; the same can really be said of the theatre that will set one stage number only, in a lengthy program of four or five film attractions; in this instance, it resolves itself into a waste of time and energy, and is the cause of endless dissatisfaction to the audience, which perhaps has waited patiently through a repetition of the film subjects for this one programmed number to appear; in this particular instance, why should there be a stage number at all on the program? it is an unreasonable expense as well as a useless onc; in short. the hit or miss method of assembling a program has passed and is gone forever.

WE now come to the theatre offering a well-timed show of two hours, with a diversified program of stage novelties interspersing the ever popular reel of current events (that has done more to popularize the punch in the program than any other unit), the scenic, and comedy to support the feature production, with a perfect synchronization of music coloring and blending of lighting effects into a snappy construction and well balanced continuity, this is the theatre that can bc called the apostle of correct and proper picture presentation, and is where the term presentation rcally comes into its own on the motion picture theatre program.

The average audience attending the motion picture theatre of today looks for a diversity. They want the short, snappy stage numbers to relieve the tension of the mind between pictures. They enjoy the interpolations as applied by the trained ballet, and ensemblc supporting soloists of merit, providing the selections are fitting and dove-tail in a manner with the film attractions, which must at all times be the paramount attraction. The prologue likewise is a welcome adjunct, where a feature is adaptable to it, in short. The public seems to want what can be justly termed the American form of picture entertainment. Have not the large three and four thousand seat theatres throughout the country adapted and found it successful? Have not the New York Broadway theatres acquired a reputation without parallel? Has not the city of London taken kindly to it and acknowledgcs it to be a success?

And now the leading picture theatres of the most prominent European cities are about to take up and exploit this American form of cntertainment. How many times does an audience leave the large Broadway picture theatres fully satisfied with the performance witnessed through the medium of proper presentation, when as a matter of fact the film production which was supposed to be the attraction had proven a poor second, compared with the artistic and beautiful staging with which it had bcen surrounded?

A FEW months ago stage presentation was severely attacked from diffcrent quarters of the motion picture industry. The great majority of these self-same people later admitted that the success of the industry as a whole, was attained through the medium of properly presenting the product to the public in the manner which the up-to-date exhibitor employed to gain that end. Millions of dollars have been expended on the construction of theatres in which to perpetuatc the art of picture exhibition. Countless thousands of dollars have likewise been spent on equipment, systems of lighting beyond the average imagination have bcen utilized to gain but the one result, that of properly presenting the motion picture. The spoken drama, the musical comedy and even vaudeville cannot boast of palaces equal to those of the motion picture industry. But had not all this come to pass would the motion picture have been successful in attracting the great masses which it has done in the past?

THE large producing companies have long been careful to see their product is first distributed to theatres that have facilities for presenting it in a careful, artistic and well-thought-out manner. The independent producers are likewise looking around for theatres of this same calibre and for the thoughtful cnergy of men who can present, in order that their product will also receive the benefit of good showmanship in putting it over. The independent, like his brother in the large producing companies, is no longer saying, "Give them the picturc and they will come regardless of what the show may be."

Independents and Co-Operation

By Harry H. Warner

WE will always be independents in the true sense of the word, and we are in this business to stay. Furthermore, exhibitors can rest assured that the exchanges handling our product will extend to them every cooperation in putting over our features. We are dealing only with exchanges who play the game fairly and squarely with exhibitors.

We have placed our faith in these exchanges, and we want to state that if they do not help exhibitors to derive the maximum business results from our features then we will not do business with them. The meaning of independence will be demonstrated to the entire industry when our coming attractions are placed on the market.

Exhibitors will realize at once that we are not producing cheap clap-trap pictures. Merely a glance at the names of our features will convince the showmen who arc abreast of the times that we have the most wonderful group of stories that has ever been purchased for the screen. And thcy speak for themselves as box-office winners.

Exhibitors who have played and are playing our current attractions have found out one thing—that all our pictures are winners and wonderful money-getters. This is no exaggeration. The gross business thus far of "Why Girls Leave Home," "School Days," and "Your Best Friend," is the most gratifying and at the same time the most convincing proof of their value as the past season's biggest attractions.

It is no exaggeration to say that our coming attractions will comparc favorably with thc greatest productions put on the market next season. In this connection the cooperation that has, is and always will be accorded to exhibitors playing our attractions will be more than duplicatcd. And for this reason: An exhibitor's success is our success. Upon him depends the stability of this business, and wc are dedicated to the purpose of giving him the best pictures, and the best and finest cooperation in order to help him succeed.

Tlie public is becoming very discriminating in its choice of motion picture entertainment. In other words, they are shopping for pictures that are worth while—pictures that are clean and wholesome interspersed with something to think about and talk about. For when the public thinks and talks about a picture then it is surc-fire production. You will find that every one of our forthcoming features contains these elements, backed by a wave of the reading public's approval throughout the country.

Independence has made this country what it is today, and independent pictures will make and maintain the theatres throughout the country. The trend of the times speaks volumes for thc independents, for the simple reason that they bring forth the product that brings home the bacon for theatre owners.

In the Independent Field

Practical and Aggressive Exploitation

By Nat G. Rothstein

EXPLOITATION grew as fast as the picture industry—so fast it has had some trouble catching up to where it rightfully should be. We're not selling soap or shoes or chewing gum in this game. We can't slap the stands with a nearly-printed poster and expect to watch the crowds roll in. We've got to stop them; hold them, push them, and pull them with our paper. The Coney Island barker has his method and we have ours, but the two are identical in principle. The side show barker and the motion picture advertiser are both showmen. One is crude, the other more elevated, but none the less powerful. For if we haven't power in our posters and in our exploitation we are failing utterly. There is no room for weak tea advertising or cream-puffy exploitation in the show game.

Every paper on every picture issued from this office will have its message. It will be conceived with the idea of selling that picture to the public, and with that idea alone. There will be a message that will be put across pictorially or by text; the point is—it will have a definite, pre-determined message for the passer-by. Anyone can cover space. A figure here and a figure there and a title in between. A poster? Nothing more than a sheet of colored paper hardly more attractive than the bare boards it covers.

Productions—I prefer to call them attractions—should be devised so that they have at least one outstanding angle by which to "sell" them to the public. Take our coming super-production "In the Name of the Law" for example. That picture combines all the sure-fire elements that lend themselves to practical exploitation. Chiefly, it deals with a policeman and his fine, clean home life. The fact that the central figure is a policeman gives us at once a theme, a peg, as it were, upon which to hang all our advertising, our exploitation and publicity. Seldom have I encountered an attraction that lends itself to intensive exploitation so superbly as "In the Name of the Law." It is actually one picture in a thousand.

The point I seek to make is merely this: With the big exploitation angle we have in "In the Name of the Law" our campaign is comparatively simple. We hammer everlastingly on the police angle. We have obtained glowing endorsements of the picture from every police chief of consequence in the country. The picture has been enthusiastically indorsed by the National Association of Police Chiefs in convention assembled in San Francisco. It has been indorsed by the members of the New York Police force.

So you see how easy it is to "build" an attraction into a really big proposition if you have at least one strong angle on which to hang a campaign.

Equity's coming State Right attraction "What's Wrong With the Women?" is quite as big. It is a smashing title and can be easily "built" into a great box-office attraction by employing the same intensely practical and aggressive exploitation methods we have put behind "In the Name of the Law."

The wise producer has learned the value of exploitation. He thinks exploitation when planning his picture and when he makes his picture. Pictures such as "In the Name of the Law" and "What's Wrong with the Women?" will not depend upon a bicycle ballyhoo to put them across, because exploitation was put into them in the making. All we do is draw it out—every ounce of it.

It all resolves itself down to one simple axiom—sell your picture with posters and exploitation that *mean* something.

George H. Wiley Lines Up Good Product for Coming Season

George H. Wiley announced this week that he has entered the State right and independent market, under the corporate name of George H. Wiley, Inc., with offices in the Candler Building, 220 Broadway, New York.

The new firm has already lined up a number of productions to be released within the next year. Mr. Wiley announces that he has contracted for a series of eight 5-reel pictures, directed by Milburn Morante, and to be known as Milburn Morante Productions. These are to be released one every six weeks, starting September 15,

Production has already begun on the first of the series, "The Timber Wolf," the entire company having gone to Lake Tahoe, Cal., to shoot exteriors. The featured players in "The Timber Wolf" are Clara Horton and Tom Gallery, who are surrounded by an excellent cast. "The Timber Wolf" was written by L. V. Jefferson, author of "Tracks," a Pathe release, and other hits.

In addition to the Milburn Morante Productions, the company will handle another series, details of which will be announced in a few days. There will also be on its releasing schedule two big specials, one to be ready in October, the other in January.

The new concern is now releasing a series of six Chester 2-reel comedies, four of which feature Snooky the Humanzee.

"A Dangerous Adventure" Is Big Warner Animal Picture

What is declared to be a novelty sensation in wild animal feature productions, "A Dangerous Adventure," featuring Grace Darmond, is announced as the first of seven fall releases by the Warner Brothers.

According to Harry M. Warner, "A Dangerous Adventure" is a thriller in the true sense of the word, and that it will startle the motion picture world with its amazing and unbelievable situations filmed amid the realistic background of the African jungles.

"More To Be Pitied" Being Edited

Work on the final re-editing and titling of "More To Be Pitied Than Scorned," the first of C. B. C. Film Sales Corporation's series of big feature offerings, is going forward rapidly at the company's New York offices, it was announced this week. The picture was completely finished before being brought East from the West Coast production centre, but, under the system of "double editing" which C. B. C. is employing on this feature, the picture must be screened and approved by another editing committee here.

Goldstone Plans Many Films

Phil Goldstone's plans for the coming season are extensive. Following his special production, "Deserted at the Altar," he will produce three more specials along the same lines.

Goldstone has just completed his first series of six Richard Talmadge productions and for the coming season will make eight special pictures with this coming star. Talmadge has forged to the front under the Goldstone banner.

Franklyn Farnum will shortly complete his first series of six comedy drama westerns for this season's market. In addition to the above, Goldstone expects to announce a new series featuring an all-star cast.

"Billy Franey Week" in Nov.

For the first time in the history of motion pictures a screen comedian will be honored by his sponsors by a testimonial "week" when "Billy Franey Week" occurs, which is scheduled for the week of November fifth of the current year, according to a message sent to Independent exchanges by the O'Conor Productions, producers and distributors of the new series of two-reel comedies featuring Billy Franey.

Lou Rogers Is Seeking Features

Productions, Inc., this week announced rights for film productions for the United States and Canada. The president of this company, Lou Rogers, has consummated several deals up to now; the first, which was "Queen O' the Turf," which is being released through the R. C. Pictures Corporation.

Arrangements have been made with Al Lichtman Corporation for the distribution of their second purchase, "The Man and the Moment," by Eleanor Glynn. The present proposition handled by the Rialto Productions, Inc., is "Retribution."

FOR FALL RELEASE

The greatest array of box-office features ever offered to the independent market—backed by a tremendous national advertising campaign.

"A DANGEROUS ADVENTURE"—spectacular and thrilling novelty sensation featuring **Grace Darmond,** supported by an all-star cast. The story of a weird and mysterious adventure in the African jungle.

"RAGS TO RICHES"—with **Wesley Barry** supported by Niles Welch and Ruth Renick.

"BRASS"—the powerful novel of marriage and divorce written by Charles G. Norris.

"LITTLE HEROES OF THE STREET"—featuring **Wesley Barry.**

WARNER BROS.

ANNOUNCE

"THE BEAUTIFUL AND DAMNED"—F. Scott Fitzgerald's novel dealing with the modern flapper—read and discussed by millions of people.

"LITTLE CHURCH AROUND THE CORNER"—an adaptation of the well-known stage play of the same name.

"MAIN STREET"—the internationally famous novel by Sinclair Lewis. The millions who have read the book will want to see the picture.

Exhibitors are assured the same publicity and exploitation co-operation as they are receiving with our current releases.

Our policy is dedicated to exhibitor co-operation!

WARNER BROTHERS

1600 Broadway, New York, N. Y.

I.F.C.

SUCCESS BASED ON SERVICE—

THE EXTRAORDINARY SUCCESS OF THE INDEPENDENT FILM CORP. IN PLACING THE WARNER BROS. RELEASES INTO ALMOST EVERY TOWN AND COMMUNITY IN THE SIX STATES COMPRISING ITS TERRITORY IS BASED ON A DEFINITE POLICY OF SERVICE TO THE EXHIBITOR.

THRU THIS SERVICE A CONSUMER DEMAND IS CREATED FOR EVERY PICTURE BEFORE ITS RELEASE BY AN ORGANIZATION RECOGNIZED AS A MODEL OF ITS KIND—A POPULAR DEMAND WHICH ELIMINATES THE POSSIBILITY OF INSUFFICIENT EXPLOITATION BY THE EXHIBITOR AND RESULTS IN A SUBSTANTIAL PROFIT FOR EVERY ENGAGEMENT.

FOR THE COMING SEASON:

WARNER PICTURES

"A DANGEROUS ADVENTURE"

Featuring GRACE DARMOND

SINCLAIR LEWIS'

"MAIN STREET"

F. SCOTT FITZGERALD'S

"THE BEAUTIFUL AND DAMNED"

"THE LITTLE CHURCH AROUND THE CORNER"

INDEPENDENT

1337 VINE ST., PHILA. LEN L. BERMAN

I.F.C.

"THE INDEPENDENT"

Devoted to Views and Reviews of Productions Distributed by

THE INDEPENDENT FILM CORPORATION

1337 Vine Street, Philadelphia — Mather Building, Washington D.C.

Lou. Berman, General Mgr.

HARRY RAPF PRODUCTIONS

VERA GORDON and DORE DAVIDSON, in

"YOUR BEST FRIEND"

WESLEY BARRY, in

"FROM RAGS TO RICHES"

WITH NILES WELCH and RUTH RENICK

"BRASS"

CHAS. G. NORRIS' POWERFUL STORY OF MARRIAGE AND DIVORCE—REPLETE WITH THE VITAL TRUTHS OF LIFE

WESLEY BARRY, in

"LITTLE HEROES OF THE STREET"

A CLASSIC FAVORITE OF THE MASSES

AVAILABLE NOW! GROUP OF EIGHT OR INDIVIDUALLY

DISTRIBUTED IN

EASTERN PENNA., SOUTHERN NEW JERSEY, DELAWARE, MARYLAND, DISTRICT OF COLUMBIA AND VIRGINIA

BY THE

FILM CORPORATION

General Manager — MATHER BLDG., WASHINGTON, D. C.

CREATING HISTORY EVERYWHERE

Bookings Now Available—

WARNER BROTHERS ATTRACTIONS

"WHY GIRLS LEAVE HOME"

Featuring ANNA Q. NILSSON

GUS EDWARDS'

"SCHOOL DAYS"

Featuring WESLEY BARRY

"YOUR BEST FRIEND"

with VERA GORDON and DORE DAVIDSON

HARRY RAPF PRODUCTIONS — Directed by Will Nigh

EXHIBITORS! If you haven't booked these pictures you are missing three proven box-office successes with great exploitation possibilities.

FOR BOOKINGS IN COLORADO, WYOMING, UTAH, WASHINGTON, OREGON, MONTANA AND ALASKA—

COMMUNICATE WITH

KWALITY PICTURES CORP.

DENVER OFFICE:
1525 TREMONT ST., DENVER, COLO.

SEATTLE OFFICE:
2006 THIRD AVE., SEATTLE, WASH.

EXHIBITORS—

who have played our current productions will be given first choice on the following coming

WARNER BROTHERS ATTRACTIONS

—L. K. Brin.

"A DANGEROUS ADVENTURE"

Featuring GRACE DARMOND

A Gigantic Novelty Sensation Laid in the Heart of the African Jungle

WESLEY BARRY in

"RAGS TO RICHES"

with Niles Welch and Ruth Renick

A HARRY RAPF PRODUCTION

"BRASS"

Charles G. Norris' Sensational Novel of Marriage and Divorce

A RAPF PRODUCTION

"LITTLE HEROES OF THE STREET"

Featuring WESLEY BARRY

A RAPF PRODUCTION

"THE BEAUTIFUL AND DAMNED"

The widely read novel by F. Scott Fitzgerald

"LITTLE CHURCH AROUND THE CORNER"

Adapted from the stage play of the same name

"MAIN STREET"

Adapted from the popular novel written by Sinclair Lewis

L. K. BRIN, Pres.

KWALITY PICTURES CORP.

In the Independent Field

LOU BERMAN'S STAFF

Entire workers on payroll of Independent Film Corporation, Philadelphia. Left to right: Charles Rechetnick, B. R. Towers, Margaret Neville, Frank Hammerman, Emily and Willie Horowitz

The Independent Producer

By Harry Rapf

WHENEVER I hear the word Independent Producer' or 'Independent Productions,' I realize how absolutely wrong the trade has identified the terms.

An Independent producer is not independent, he never will be; he never can be, because making productions independently is battling against the real independent which is the trust or the big organizations who own their own theatres, who have their own distributing offices and who are independent of all the drawbacks. If their product should fall below its standard, it is not necessary for them to shelve it but it can go out through its own exchanges, its own distributing offices; and while it may not gross the business a good picture may pay, they are still protected against loss. Therefore, they are really the 'Independent Producers.'

But the producer who is not allied with any trusts or distributing organizations or offices; the producer who simply puts his money into a product and produces same with his ability has a handicap which puts him on his merit. He must produce an absolute sure fire high-class money-making product. If he wants to protect his investment, his picture must not only satisfy the distributor but the exchange man, the exhibitor and the public. He is making a picture for the entire world, and therefore he must put in the best that money can buy in ability, talent, in showmanship and all that goes into a production because if his product falls down everybody turns him down. He owns no theatres to put it into. He owns no exchanges who would sell it for him.

The exhibitors and the trade must realize that when they read of an 'Individual Producer' starting production and what he is starting with, that producer has dedicated himself to bring forth not only the best picture he can make, but the best he can buy in ability so that the product will be bought and marketed when finished.

Exhibitors and distributors by encouraging 'Individual Productions' and the 'Individual Producer' help to free themselves from the octopus —the trust. For unless they are encouraged, sooner or later the trusts will be able to foist upon the exhibitors any and all brands of mediocre pictures. As a result the public will get tired of the formularized product, and the exhibitor will be compelled to go out of business. The public today more than ever before shops for its pictures as it shops for material necessities, and it is up to the exhibitors to encourage 'Individual Producers and Distributors' to produce features that will satisfy and meet the public's taste.

Lester Scott in Wreck; Uninjured

A score of persons, injured in a train wreck on the Texas & Pacific Railroad were treated to showings of "Torchy a la Carte" and "Battling Torchy" at the St. Paul Sanitarium in Dallas last week when Lester Scott, sales manager of Mastodon Films, who was also numbered among those slightly injured decided to play host.

Merchandising Motion Pictures

By Lou L. Berman

IT has become a familiar saw to refer to a person who is particularly dense as one who does not know the war is over but the charge is literally true when directed against most of the exhibitors and exchangemen of today.

State right distributors of pictures have not quite recovered from the golden era of two and three years ago when no special effort was required to sell film, and anything with a title and advertising accessories found a ready market. Confronted today by the keenest sort of competition on the part of national distributors and by the cry of the exhibitors that they are losing money, the average State righter loudly wails that the independent market is in a sad state of depression and that the independent distributors receive no support from the exhibitors.

The methods that prevailed two or three years ago will not suffice today. Changed conditions require more aggressive merchandise. The Independent Film Corporation of Philadelphia and Washington, although but one year old, has established an enviable record throughout the country for its success with the Warner Brothers' attractions, "Why Girls Leave Home," "School Days," "Your Best Friend," "Ashamed of Parents," and "Parted Curtains." Its success has not been based on gouging the exhibitor but by injecting business methods into the selling of film-merchandising methods recognized in every other line of business endeavor as essential to success.

Before a picture is released, a comprehensive exploitation campaign is inaugurated which creates a consumer demand for the picture. These advertising campaigns are both original and effective, the best brains obtainable being employed to put them across. Our interest in the exhibitor does not cease with this campaign nor even with the purchase and booking by him of our pictures. His individual requirements are studied and a genuine interest taken in his preparation for the engagement.

The success of the Independent Film Corporation's policy is proved by the fact that Warner Productions are played in virtually every city, town and community in its territory to the most profitable business for the exhibitor of any brand of pictures he buys.

Leonard K. Brin, Old Showman, Inspired to Pull "Come-back", Is Burning Up Northwest

A GREAT tribute was paid to the Warner Brothers by Leonard K. Brin, of the Kwality Pictures Corp., Seattle, handling the Warner product in the northwest territory. Mr. Brin has been in and out of the show business ever since he was a youngster, and he claims that Warner productions brought him back into the fold after seven years in the mercantile business.

"Warner pictures are good enough for me," said Mr. Brin, who recently came east to confer with Harry M. Warner relative to the forthcoming Warner product. "I handle nothing but Warner productions, and I want to state that these productions brought me back into the motion picture game.

"The last picture I handled—and that was seven years ago—was D. W. Griffith's 'The Escape.' We did some remarkable business with the feature in the northwest, but after that there wasn't a single big production on the market. As a result I went into the mercantile business. When the Warner Brothers announced their attractions I felt the urge to come back into the game. Despite the fact that I had been out of the game for seven years, I couldn't stay out of the industry. The Warner features are to blame, and I'm happy to be allied with so progressive an organization.

"While the situation in the northwest is more or less under the control of the trust—as we understand it in the trade—the exhibitors are keen for big box-office attractions. And I feel, now more than ever, that the independent productions possessing the necessary box-office qualifications will break into any theatre in my territory. There was a time when this was a difficult undertaking, but today the tide has changed and the independent productions have brought about this change. There is a great future ahead of the independents and I am strongly with them."

The remarkable feature of Mr. Brin's association with the State right end of the game is that he started his organization but five months ago. During this short time he created history in the northwest with the Warner productions, "Why Girls Leave Home," "School Days," and "Your Best Friend." Mr. Brin has successfully completed negotiations to handle all of the forthcoming Warner attractions.

In the Independent Field

Larry Weber and Bobby North Combine with Will Nigh Enthuses Independents

L. Lawrence Weber and Bobby North are two independent distributors who will bear close watching, for they promise to take a most important part in the independent distribution market next season. Keen comment in film circles was created by recent announcement made in this section of the signing by these two showmen of a series of super specials to be made by Will Nigh.

Veterans in the film field claim that Weber's new move is a sure sign of success for all concerned. It is recalled by the wise old men in the industry that every step taken by Larry Weber in picture-dom as well as in his other theatrical enterprises has invariably been crowned with profit at both ends. Every time this far-sighted showman has engineered a production, every one along the line, from distributor to exhibitor has shared in the prosperity that followed.

Negotiations with Will Nigh bring Weber once again to the foreground of filmdom. This aggressive promoter and producer holds a rare place in film annals. He flashed to the fore years back when the industry was cutting teeth with the introduction of Olga Petrova for the first time in pictures. Weber carved another niche in picture history when he organized Metro and shaped its policies as one of the original board of directors. He showed his genius in cutting new paths when he appeared with the super screen presentation of "The Passing of the Third Floor Back" with Sir Johnson Forbes Robertson in his original role. The pioneer producer then followed with another sensation—"Raffles"—with John Barrymore in the title role.

Other headliners in screen achievement were brought forth, too long for mention here. His recent association included an interest in the production of "Why Girls Leave Home"—a revelation in box-office value and "Your Best Friend," a Vera Gordon subject.

Lawrence Weber is one of the few leaders in the amusement field whose experience covers a generation and who have survived the acid test of success. Among his varied interests are The Apollo Exchange in New York. The Apollo Trading Corp., a clearing house for the export and import of films; the Apollo Films, Ltd., of London, and a score of legitimate theatrical enterprises in which he is a specialist. His intensive activities in the amusement field are responsible for his unfailing judgment of box-office value in the choice of pictures.

Weber's tie-up with Nigh merely indicates that the director of "School Days" and "Why Girls Leave Home" was considered to be the biggest bet in the market for sure-fire sensations. Scores of directors were available for Weber's support, but only Nigh filled the bill. Great expectations are looked for from this combination of two men who are aces in their field.

"Innocent Cheat" Closes Big

Harriette Underhill, writing in the New York *Tribune*, said "Don't miss 'The Innocent Cheat'"; Dana Gatlin, the brilliant and internationally famous authoress, after a visit to the Broadway Theatre said: "I don't know when a picture pleased me as much"; C. B. McDonald, prominent theatrical man, called it "One of the year's greatest pictures." These are but a few opinions gleaned at random from the countless thousands of visitors to the Broadway Theatre who, from the beginning to the end of the engagement of Arrow's special production, "The Innocent Cheat," packed the house to the doors.

"The Innocent Cheat" was created by Ben Wilson, one of the foremost producers of the present day. It is a powerful story of a powerful love and deals forcefully and yet delicately with one of the most pertinent questions of all time. Woman's unalienable right to motherhood is one of the motivating themes.

Mr. Exchangeman:

LESTER SCOTT, JR.

Special Sales Representative

AFFILIATED DISTRIBUTORS, INC.

will shortly again call on you with a proposition involving "Big Six," which means big dollars and many cents to you.

"SOLID IVORY"

A TWO REEL COMEDY SCREAM

WILL BE RELEASED THRU

INDEPENDENT EXCHANGES

AUGUST FIRST

FOR TERRITORIAL RIGHTS COMMUNICATE WITH

The

SUNFLOWER PICTURES CORPORATION

J. S. FENNEBERG, SEC'Y.

304 Union National Bank, Wichita, Kansas

WILL NIGH Says—

LAST YEAR WHEN EVERYBODY WORDS, WILL NIGH SAID IT WITH "SCHOOLDAYS."

WHEN DISTRIBUTORS WERE HOARSE ABOUT "THE BIGGEST YEAR," WILL NIGH SAID IT WITH BIGGEST MONEY IN INDEPEN-

THIS YEAR WHEN OTHERS WILL SUCCESSES" WITH LOUD LAN- SAYING IT WITH PROFITABLE

HE'LL SAY A MOUTHFUL WHEN YOU SEE HIS

"NOTO

With an All-Star

TO BE PRODUCED

L. LAWRENCE WEBER

1600 BROADWAY

"Say It With Pictures"

ELSE WAS SAYING IT WITH "WHY GIRLS LEAVE HOME" AND

HOLLERING THEMSELVES BOX-OFFICE CLEAN-UP OF THE PICTURES THAT BROUGHT THE DENT HISTORY.

BE SAYING THEIR "SENSATIONAL GUAGE, WILL NIGH WILL BE PICTURES.

FIRST PRODUCTION FOR THE COMING SEASON

RIETY"

Cast to be Announced

AND DISTRIBUTED BY

& BOBBY NORTH

NEW YORK CITY

In the Independent Field

Caught in the Course of a Week's Work

By Roger Ferri

C. C. BURR this week handed out what we believe to be sad news when he informed us that Johnny Hines in the future would confine his production activities exclusively to features. The "Torchy" comedies, in our humble opinion, constituted one of the best two-reel offerings in the film business—Marcus Loew with whom we chatted during the New Jersey convention at Lake Hopatcong, N. J., last week, agreed with us in this contention. Yes, Johnny will cease turning out "Torchy" comedies upon the expiration of the current contract with the distributors, Educational. This department this past week came into possession of 11 letters from exhibitors who had heard the rumor that "Torchy" comedies would be discontinued. While Hines should be a success in the feature field, we regret exceedingly the decision of the producers to discontinue the popular comedies.

BURR, however, has perfected pretentious plans for the ensuing year. He will make a new series of two-reel comedies to be distributed through Educational and incidentally a series of two-reel "human interest" comedy dramas, featuring one of the youngest and most popular stars in the business. Charles confided in us the name of this star, but for obvious reasons, his identity cannot be disclosed. Suffice to say, however, that when he is announced there will be thousands of surprised as well as pleased showmen in this country. Johnny Hines' next feature will be "Go Get 'Em Gallagher." This title is temporary. He will make two other productions of feature length, which will be included in the "Big Six" program that C. C. announces elsewhere.

A FEW exchangemen came into New York this week. At the Astor one night, these gentlemen, indulged in the usual pastime of "ripping the producer to pieces." We're sorry for these gentlemen. Their failure is due to their own shortcomings. We know of one firm that has more than $150,000 outstanding in worthless notes that it can never hope to collect. The exchangeman must change his tactics. He must buy carefully and considerately. The independent producer needs encouragement not discouragement. And thus far, the exchangemen have done little that has encouraged the independent producer to turn out pictures. The independent producer to exist must turn his product into cash at the shortest possible time, but with the exception of not more than a dozen firms, there is not a single exchange in this country that right now is not literally right up with notes that it cannot pay.

THE next three months will be most disastrous for many exchangemen; particularly disastrous will it prove for the careless exchange, the fellow who has no regard for his clients. But it will be for the good of the industry in general. The actual test that means the survival of the fittest has been started, for the real panic is on. The alert and honest exchangeman will prosper, for he will survive and come through the ordeal with a more comprehensive knowledge of that which is wanted. The exchangeman must not ignore the fact that his future depends solely upon independent producers, who furnish him with product, for without product no exchange can exist. But the exchangeman's treatment of independent producer and distributor must change. There must be a stop to this "note" dealing. If you can't afford to buy a certain picture, lay off. If you can buy, but find it impossible to give that picture the exploitation backing so essential in the making of money-makers, forget it. But be on the level with yourself—and by doing so you will have helped rid the business of its most dangerous menace.

IT is indeed with much pleasure that this writer directs the attention of the trade to the plans for 1922-23 of David P. Howells, who, through Howells Sales Co., will take a most active part in the independent market this coming season. The progress of Howell Sales Co., established a year ago, was given without any fanfare or blowing of trumpets; nevertheless, it has progressed meteorically. Recently Mr. Howells said: "Attacks and onslaughts have been made at various times upon the logic of independent production and independent distribution. There is no denying the fact that at intermittent periods it was exceedingly difficult for an independent producer to secure profitable bookings of his attraction."

THE following excerpt from Mr. Howell's statement is worthy of mention right here:

"Take, for instance, the situation that surrounds the so-called historical production. In its first instance this literary form of motion picture took its heroes and heroines from recorded history and interwoved their tales of adventure or love with affairs and personages of State. The Courts and camps and intrigue within the Courts formed the basis of the story, but this formula rather wore its welcome out, and a more subtle and interesting method of production involving history was inaugurated so that without violating the historical facts interwoven in a tale, the producers have laid stress upon the more human emotions that existed with those characters involved in the story forming part of the tragic or dramatic denouement, and we no longer screen heavy history, but rather a human tale permitting the historical facts to embellish such tale and not to predominate in the picture.

"While I have no complaint to make against the State right buyer and while I feel that the theatre owners in the United States always encourage independent production, I do maintain that the independent market will prosper in proportion to the extent with which State right buyers operate in the maintenance of the ordinary principles of business ethics. We should never be met with the situation where a State right buyer having once contracted for a production, ignores his obligation. Independent producers have at times heretofore discontinued making pictures for distribution by way of the State right field because having invested their time, money and almost untold ability in producing for the independent market, found themselves with a goodly proportion of the United States unsold, or when sold and even after they have received their money, found the picture exploited in a haphazard fashion. There is no reason why the State right exchange man should not concentrate on his attractions with the same persistency and consistency as the exchange operated by the larger producing organizations.

"In conclusion, if my opinion is of interest to the industry, particularly to the State right end, I might express the thought that the years 1922-1923 will see the commencement of an unequalled prosperous era for worth while independent productions, and it remains only with the exchange to take advantage of the situation that once embraced will place the State right productions in a position from which it will never recede.

"My hope in the future has always been sustained by the solid backing and support which the MOVING PICTURE WORLD has always given to the independent production, distribution and exhibition of motion pictures."

JOHNNY J. HAYES of Pacific Film Company of Culver City, Cal., was in town this week and dropped in on the writer in company with his eastern representative, the beau brummel of picture business—Julius Singer. Hayes had quite a chip on his shoulder. He was totally dissatisfied with the treatment he had received from a number of exchanges—but, he added, they will all pay in full. Anyway, Johnny has definitely made up his mind to establish a string of co-operative exchanges throughout the country.

TONY LUCHESE and Oscar Neufield, who operate the De Luxe Film Exchange in Philadelphia, rank among the best showmen in the exchange end of this business. They are not idling their way between Quakerville and Atlantic City, but on the contrary, are spending these hot days, perfecting their plans for next season, which they believe will be their biggest. Here's hoping, Tony!

AL LICHTMAN and Ben Schulberg have one of the most substantial propositions ever brought to the attention of independent exchanges and consequently there is no surprise felt in the remarkable success they have achieved in forming alliances with the leading independent exchanges of the country.

BEN WILSON, according to a Coast report, has arrived in Los Angeles. When in New York last week, Mr. Wilson divulged his plans to the writer. There is not another producer in this market who is so wrapped up in the independent cause as is this gentleman whose products are released through Arrow. Our tip is to keep an eye on this progressive producer.

In the Independent Field

LOU BERMAN
President of Independent Film Corporation of Philadelphia and Washington

L. K. BRIN
Kwality Pictures Corporation of Seattle, one of leading exchangemen in this country

HENRY GINSBERG
Sales Manager of Al. Lichtman Corporation, constituting Al. Lichtman and Ben Schulberg

"That Woman", with Catherine Calvert and Harry Hoyt Directing, Is Capt. Mims' First

"Quality rather than quantity" will be the progressive policy of Capt. F. C. Mims who will offer three super-specials for independent distribution within the next six months. The first of this series, "That Woman," starring Catherine Calvert, is now being produced, and some definite announcement concerning its distribution will be made within the month.

Capt. F. C. Mims, who is a veteran of the Spanish-American war, having served in the regular U. S. Army, has perfected pretentious production plans. However, he will concentrate on turning out features that will have a maximum attraction value at the box office. A shrewd showman, the Captain is particularly enthusiastic about the future and is sparing no effort or money in furnishing the independent market with a product that will be literally worth its weight in gold.

"That Woman" will be a special with an all-star cast headed by Miss Calvert. Others in the cast are Grace Field, William Black, William Ricciardi, Joseph Bruelle, Jack Newton, Norbert Wicki, Guy Coombs, Ralph Bunker and George Pauncefort. The production is an adaptation of the original story by Sabin W. Wood. Harry Hoyt, who recently completed "The Curse of Drink" and other features, will direct.

Capt. Mims adheres to the theory that "the story is the thing" and is supporting his belief by acquiring the screen rights to popular novels. He will start production on his second feature at Saratoga, N. Y., late next month. Not until after the first special has been completed will Capt. Mims disclose the identity of the second and third pictures. Capt. Mims' offices are at 130 West 46th street, New York.

"Your Best Friend," Good Hot Weather Show, Says Warner

Despite the fact that the summer season brings in its wake depressive business conditions, many of the biggest theatres and circuits throughout the country have booked and are showing the latest Warner Brothers attraction, "Your Best Friend," a Harry Rapf production featuring Vera Gordon, according to reports received from State right buyers at the Warner offices.

The production has been booked for the entire Jensen and Von Herberg circuit in Seattle, Portland, and the northwest section. The Saenger Amusement Enterprises have booked it for their entire chain of theatres in Louisiana and Mississippi.

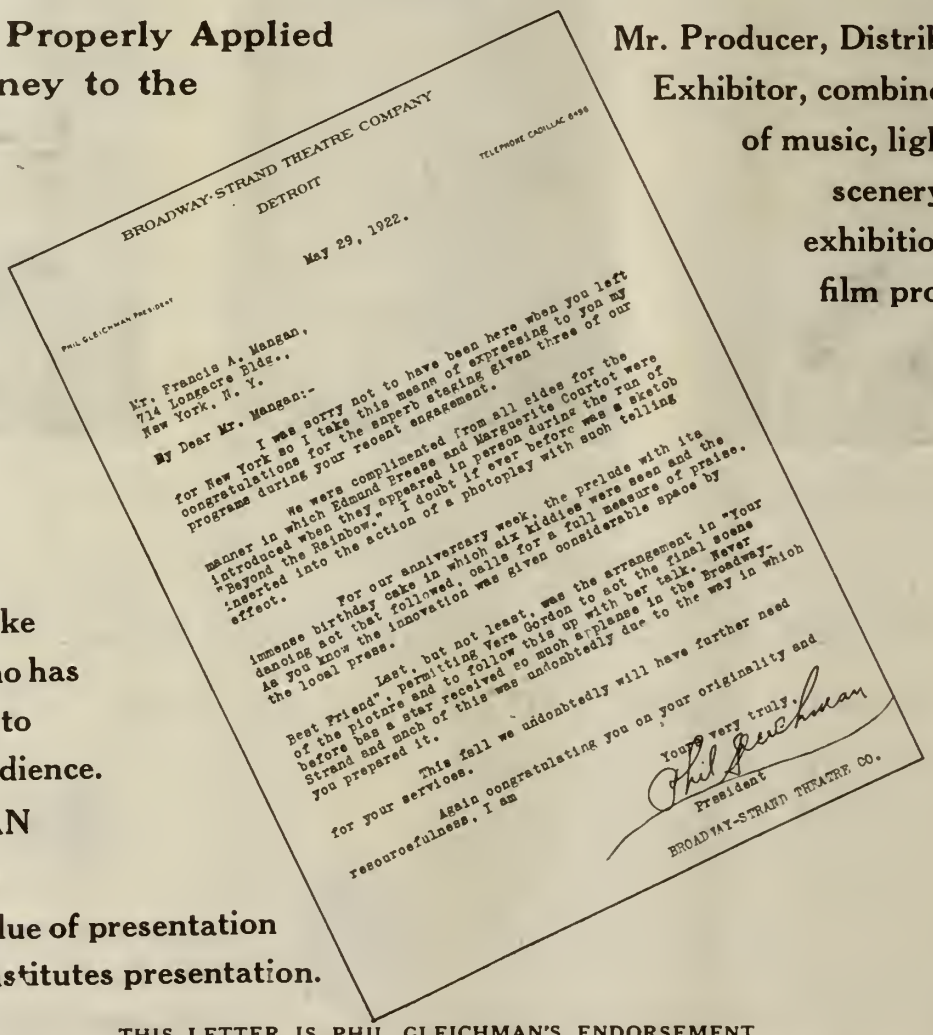
A pre-release showing of "Your Best Friend" was given recently at the Randolph Theatre, Chicago, and it is said that a big reception was accorded the picture.

Presentation Is An Art

The Theatre Going Public Likes Art

Art When Properly Applied Brings Money to the Box Office

Mr. Producer, Distributor and Exhibitor, combine the arts of music, lighting and scenery with the exhibition of your film productions.



BROADWAY-STRAND THEATRE COMPANY
DETROIT

May 29, 1922.

Mr. Francis A. Mangan,
714 Longacre Bldg.,
New York, N. Y.

My Dear Mr. Mangan:-

I was sorry not to have been here when you left for New York so I take this means of expressing to you my congratulations for the superb staging given three of our programs during your recent engagement.

We were complimented from all sides for the manner in which Edmund Breese and Marguerite Courtot were introduced when they appeared in person during the run of "Beyond the Rainbow." I doubt if ever before was a sketch inserted into the action of a photoplay with such telling effect.

For our anniversary week, the prelude with its immense birthday cake in which six kiddies were seen and the dancing act that followed, calls for a full measure of praise. As you know the innovation was given considerable space by the local press.

Last, but not least, was the arrangement in "Your Best Friend", permitting Vera Gordon to act the final scene of the picture and to follow this up with her talk. Never before has a star received so much applause in the Broadway, Strand and much of this was undoubtedly due to the way in which you prepared it.

This fall we undoubtedly will have further need for your services.

Again congratulating you on your originality and resourcefulness, I am

Yours very truly,
Phil Gleichman
President
BROADWAY-STRAND THEATRE CO.

PHIL.
(Of Detroit)
is a wideawake showman who has always tried to please his audience.
GLEICHMAN
(Of Detroit)
knows the value of presentation and what constitutes presentation.

THIS LETTER IS PHIL GLEICHMAN'S ENDORSEMENT

Producers Let us collaborate with you in the production of a prologue while your picture is in the making.

Distributors Let us arrange the presentation of your premiere showings, musically, scenically and electrically.

Exhibitors Let us arrange an artistic, effective, but inexpensive supplementary program in support of your film attractions.

Francis A. Mangan Productions

1476 Broadway
New York

(Telephone 3738 Bryant)

COMING

The most sensational piece of stage craft that ever accompanied a film production in the forthcoming

FRANCIS X. BUSHMAN
BEVERLY BAYNE
Spectacle

VICTOR HERBERT

FRANCIS A. MANGAN

Offers

for the exclusive use of

MOTION PICTURE THEATRES

The First

VICTOR HERBERT

Miniature Operetta

"Babes in Toyland"

Book and Lyrics by Glen McDonough
Rearrangement of Music by Victor Herbert through arrangement with
Witmark Music Library
In Three Scenes.
(SCENIC INVESTITURE BY JOHN WENGER)

BOOK IT AND GET

Victor Herbert's Music,
Perpetuating Youth.

Bessie Wynn,
Vivacious and Captivating.

John Wenger's Scenery,
Beautiful and Artistic.

Francis A. Mangan Production,
Combining a thoughtful assemblage for the motion picture theatres.

BOOK IT AND HEAR

Victor Herbert's arrangement:
"The March of the Toys"
"The Military Ball"
"Little Bo Peep"
"I Can't Do the Sum"
"Toyland"
"The Birth of the Butterflies"

with

BESSIE WYNN in her Original Creation, and

A cast of eighteen of the prettiest, daintiest ensemble and ballet corps ever assembled for a tour of the motion picture theatres.

"THE MARCH OF THE TOYS"

Will ring in the ears of your audience

"THE BIRTH OF THE BUTTERFLIES"

Will dazzle the eyes of your audience

Next Production

Herbert's

"Mlle. Modiste"

with

Fritzi Scheff

Booked Through

KRAFT ATTRACTIONS

1476 BROADWAY

NEW YORK

(Telephone 3738 Bryant)

FRANCIS A. MANGAN

In the Independent Field

ARROW FILM CORPORATION SHOWS BROADWAY HOW TO DO IT!

Ben Wilson's special, "The Innocent Cheat," with Kathleen Kirkham and Roy Stewart, sets fastidious White Way afire with good old-fashioned stunts that lined them up along the sidewalks. As a result, B. S. Moss' Broadway Theatre featured "Innocent Cheat," playing to a big week. Above is shown the carriage stunt that woke up New York.

Comparative State Rights Percentage Table

TERRITORY	Federated	Arrow	Equity	First National
New York State	....	14	.....	14.5
New Jersey	....	.....	.....	3⅝
Northern New Jersey	....	3	.....	.....
New York State and Northern New Jersey	17.5	.....	17.5	.....
New England States	8	8	8	8
Eastern Pennsylvania and Southern New Jersey	4.5	4.5	4.5	.....
Eastern Pennsylvania	....	.....	.....	4.75
Western Pennsylvania and West Virginia	4	4	4	4⅛
Ohio	....	6.5	6.5	7
Ohio and Kentucky	7	.....	.....	.....
Kentucky	....	.....	1	.....
Kentucky and Tennessee	....	2	.....	1⅞
Michigan	....	4	4.25	4.25
Michigan, excepting Northern Peninsula	4	.....	.....	.....
Illinois	....	.....	8	8 25
Northern Illinois	6.5	.....	.....	.....
Indiana	3.25	.....	3.50	3⅛
Illinois and Indiana	....	11.5	.....	.....
Wisconsin	2.5	.....	.....	.....
Minnesota, Wisconsin, North Dakota and South Dakota	....	5	5	5
Minnesota, North Dakota, South Dakota, Northern Peninsula of Michigan	3	.....	.....	.....
Iowa and Nebraska	3	4	3.5	.....
Iowa, Nebraska and Kansas	....	.....	.....	4.75
Missouri	....	.....	.....	3.25
Western Missouri and Kansas	3	.....	3.25	.....
Missouri and Kansas	....	5	.....	.....
Eastern Missouri and Southern Illinois	3	.....	.....	.....
Eastern Missouri	....	.....	1.5	.....
Colorado, Utah, Wyoming, New Mexico	....	1.5	1.5	.....
Colorado, Utah, Wyoming, New Mexico, Southern Idaho	1.75	.....	.....	1.75
Washington, Oregon, Montana, Idaho and Alaska	....	4	4	.....
Washington, Oregon, Montana, N. Idaho and Alaska	4	.....	.....	3⅝
California, Arizona, Nevada, Hawaiian Islands	5.5	5.5	5.5	.....
Southern California and Arizona	....	.....	.....	2.5
Northern California, Nevada and Hawaii	....	.....	.....	3 1/7
Texas, Oklahoma, Arkansas	4.5	5	4.5	4.5
Louisiana and Mississippi	1.5	1.5	1.5	1⅜
North Carolina, South Carolina, Georgia, Florida, Alabama	....	3.5	.....	.....
North Carolina, South Carolina, Georgia, Florida, Alabama, Tennessee	4	.....	3.5	.....
North Carolina, South Carolina, Georgia, Florida, Alabama, Virginia	....	.....	.....	3⅛
Delaware Maryland, District of Columbia and Virginia	3	3.5	3.5	.....
Delaware, Maryland and District of Columbia	....	.....	.....	2.25
Canada	4.25	4	5.5	.....
Eastern Canada	....	.....	.....	3⅛
Western Canada	....	.....	.....	2
TOTAL	97.75	100.00	100.00	99.892

For Sale

Brand New $1,000,000 Theatre
3000 Seats—City of 500,000 Population
Now Averaging a Profit of
$4000.00 Per Week

Price $450.00 Cash

Reason for Selling
My partner will not book

Daniel Carson Goodman's Great Picture

"What's Wrong With the Women"

And I have no desire to stay in business if I cannot play this coming wonder attraction

I know what the story is—I know that the cast includes—Wilton Lackaye—Barbara Castleton—Montagu Love—Mrs. De Wolf Hopper—Mrs. Oscar Hammerstein—Constance Bennett—Red LaRoque—Julia Swayne Gordon—Huntley Gordon—and many others of Box Office power. . . . I know this attraction is a Box Office crash. . . . I know Daniel Carson Goodman wrote and produced the production and I know that EQUITY PICTURES CORPORATION, New York, are going to release it. Knowing all that I am justified in selling out if I can't have my way in playing this tremendous coming attraction.

In the Independent Field

Independent Releases for 1922-23 Are Spectacles, Features Galore, Serials,

FOLLOWING is a list of independent productions available for the coming season. These productions are extracted from the exclusive announcements made by independent producers and distributors for MOVING PICTURE WORLD, and are presented in a brief, but comprehensive, style. The wise and enterprising exchangeman and exhibitor will do well to clip the following list, which includes producing and distributing companies, star, author and length. As will be observed in many cases, the titles are not mentioned. This is necessary because of the fact that not all the stories have been selected. However, a comprehensive idea of what each company will offer the independent market during the ensuing year can be had from the appended list, which is exclusive and the first of its kind compiled for the general information of the independent market:—

ARROW FILM CORPORATION

W. E. Shallenberger, President. Home Address: 220 West Forty-second St., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"The Innocent Cheat"	Ben Wilson	Ben Wilson	Stewart-Kirkham	J. B. Alexander	5 reels
"The Splendid Lie"	Ben Wilson	C. T. Horan	Grace Davison	C. T. Horan	5 reels
"One-Eighth Apache"	Ben Wilson	Ben Wilson	Stewart-Kirkham	P. B. Kyne	5 reels
"Lost in a Big City"	Arrow	Unannounced	All-star	Nick Woods	Special
"The Net"	Arrow	Unannounced	All-star	Maravene Thompson	Special
Six Westerns	Unannounced	Unannounced	Jack Hoxie	Unannounced	5 reels
Northwest Series	Pine Tree	Dell Henderson	Unannounced	Jas. Oliver Curwood	5 reels
Neva Gerber Series (4)	Ben Wilson	Unannounced	Neva Gerber	Unannounced	5 reels
Two Serials	Ben Wilson	Unannounced	Unannounced	Unannounced	.....
Peter B. Kyne Series	Ben Wilson	Unannounced	Unannounced	Peter B. Kyne	5 reels
Super-comedy Series (12)	Unannounced	Unannounced	Eddie Lyons	Unannounced	2 reels
Wilson Western Series (6)	Ben Wilson	Unannounced	Unannounced	Unannounced	5 reels
Blazed Trails Series	Blazed Trails	Unannounced	John Lowell	L. Case Russell	.....
Mirthquake Comedies (12)	.....	.....	Bobby Dunn	.....	2 reels
Broadway Comedies (14)	Morris Schlank	.....	Eddie Barry	.....	2 reels
Comedy Series (12)	Morris Schlank	.....	Vera Reynolds	.....	2 reels

AFFILIATED DISTRIBUTORS, INC.

C. C. Burr, President. Home Address: 135 West Forty-fourth St., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"I Am the Law"	Carew Pictures	Edwin Carew	All-star	.....	6 reels
"Go Get 'Em Gallagher"	Mastdon Films	Unannounced	Johnny Hines	Unannounced	6 reels
"Big Six" Series	C. C. Burr	All-star	All-star	Unannounced	6 reels

AL LICHTMAN CORPORATION (Preferred Pictures, Inc.)

Al Lichtman-Ben Schulberg. Home Address: 576 Fifth Ave., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"Rich Men's Wives"	Gasnier	Gasnier	All-star	Dazey-Johnson	6 reels
"Ching Ching Chinaman"	Unannounced	Unannounced	Unannounced	Larry Evans	Unannounced
"A Bird in a Gilded Cage"	Unannounced	Unannounced	Unannounced	Arthur J. Lamb	Unannounced
"Poor Men's Wives"	Unannounced	Unannounced	Unannounced	Unannounced	Unannounced
"When a Woman Marries"	Unannounced	Unannounced	Unannounced	Unannounced	Unannounced

NOTE: This corporation is comparatively new, its formation having been announced only a month ago. However, it has made meteoric progress and is lining up product. It will release a series of Gasnier productions under the banner, "Special Box Office Attractions." This firm is also negotiating for other product. It is releasing through State rights exchanges on a co-partnership basis.

B. B. PRODUCTIONS, INC.

Whitman Bennett, President. Home Address: 15 West Forty-fourth St., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"How Women Love"	Whitman Bennett	Kenneth Webb	Betty Blythe	Unannounced	Unannounced
"The Idol of the Rich"	Whitman Bennett	Kenneth Webb	Betty Blythe	Unannounced	Unannounced
Third Feature	Whitman Bennett	Kenneth Webb	Betty Blythe	Unannounced	Unannounced
Fourth Feature	Whitman Bennett	Kenneth Webb	Betty Blythe	Unannounced	Unannounced

WARNER BROTHERS

Harry M. Warner, General Manager. Home Address: 1600 Broadway, N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"Rags to Riches"	Harry Rapf	Wallace Worsley	Wesley Barry	.....	.....
"Brass"	Harry Rapf	Wallace Worsley	.....	.....	Special
"Little Heroes of the Street"	Harry Rapf	Wallace Worsley	Wesley Barry	.....	Special
"Dangerous Adventure"	Warner Bros.	Sam Warner	Grace Darmond	Frances Guihan	7 reels
"Main Street"	Warner Bros.	Jack, Sam Warner	All-star	.....	Special
"Little Church Around the Corner"	Warner Bros.	Jack, Sam Warner	Unannounced	.....	Special
"Beautiful and Damned"	Warner Bros.	Jack, Sam Warner	Unannounced	F. Scott Fitzgerald	Special

ARTCLASS PICTURES CORPORATION

Weiss Brothers. Home Address: 1540 Broadway, N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"After Six Days"	Foreign	Foreign	Biblical	Old Testament	12 reels
"Destiny"	Foreign	Foreign	Foreign All-star	Unannounced	.....
"It Might Happen to You"	Shenfield-Ennis	.....	Billy Mason	Billy Mason	5 reels
Famous Author Series	Unannounced	Unannounced	Unannounced	Famous Writers	5 reels

NOTE: Weiss Brothers' Artclass Pictures Corporation in announcing the famous authors' series give to the trade the first inkling of the elaborateness of the plans of that progressive concern. Other releases are in preparation and independent exhibitors can look forward to 12 big specials from this company. "After Six Days" is a spectacular production based on the Old Testament and will be roadshowed in the bigger cities before being turned over to the independent exchangemen.

EQUITY PICTURES CORPORATION

Joseph Schnitzer, President. Home Office: R-C Building, Seventh Ave., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"What's Wrong With the Women?"	Dr. D. C. Goodman	Dr. D. C. Goodman	All-star	Dr. D. C. Goodman	Special
Special Series	Unannounced	Unannounced	Unannounced	Unannounced	.....

In the Independent Field

Numerous and Include Big Specials, Novelty Pictures, Short Subject Program

C. B. C. FILM SALES CORPORATION

Jack and Harry Cohn, Joe Brandt, Executives. Home Office: 1600 Broadway, N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"More to Be Pitied Than Scorned"	Harry Cohn	Edward De Saint	All-star	Chas. Blaney	Special
Popular Drama Series	Unannounced	Unannounced	Unannounced	Unannounced	.....

PRODUCERS' SECURITY CORPORATION

Ricord Gradwell, President. Home Address: 516 Fifth Ave., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"The Country Flapper"	F. Richard Jones	F. R. Jones	Dorothy Gish	Unannounced	5 reels
"Mr. Potter of Texas"	Unannounced	Unannounced	Maclyn Arbuckle	A. C. Gunters	5 reels
"In the Night"	Unannounced	Unannounced	Unannounced	Unannounced	5 reels

FEDERATED EXCHANGES OF AMERICA, INC.

Joe Brandt, Director. Home Address: 220 West 42nd St., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
Joe Rock Comedies (12)	Joe Rock	Unannounced	Unannounced	Unannounced	2 reels
Ben Wilson Comedies (12)	Ben Wilson	Unannounced	Unannounced	Unannounced	2 reels
Comedy Series	Negotiating	Negotiating	Negotiating	Negotiating	.....

LOUIS BURSTON, INC.

Louis Burston, President. Home Address: 1480 Broadway, N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"Forget Me Not"	Unannounced	Unannounced	Unannounced	Unannounced	Special

SECOND NATIONAL PICTURES CORPORATION

W. J. Auchterloner, President. Home Address: 140 West Forty-second St., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
Madge Titheradge Series	.....	.....	Madge Titheradge	.....	5 reels
Peggy Hyland Series	.....	.....	Peggy Hyland	.....	5 reels

NOTE: Second National Pictures Corporation will have 26 pictures for release next season.

AYWON PICTURES CORPORATION

Nathan Hirsch, President. Home Address: 729 Seventh Ave., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
Special	Foreign (Italian)	Foreigner	Maciste	Unannounced	6 reels
"Diamond Dot" Series (5)	Unannounced	Unannounced	Unannounced	Unannounced	5 reels
Four Northwest Features	Charles Bartlett	Unannounced	Unannounced	Unannounced	5 reels
"White Heil"	Charles Bartlett	Charles Bartlett	Richard Travers	.....	6 reels
Three Features	Unannounced	Unannounced	Unannounced	Unannounced	5 reels
Three Short Series	Unannounced	Unannounced	Unannounced	Unannounced	2 reels

G. H. HAMILTON, INC.

G. H. Hamilton, President. Home Address: 729 Seventh Ave., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
Swedish Biographs (5)	Biograph Co.	.....	.....	.....	5 reels

W. H. SMITH PRODUCTIONS, INC.

W. H. Smith, President. Home Address: Tulsa, Okla.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"Uncle Tom's Cabin"	W. H. Smith	Unannounced	All-star	Harriet Beecher Stowe	10 reels
"In Old New Hampshire"	W. H. Smith	Unannounced	Unannounced	Unannounced	Unannounced
Western Features	W. H. Smith	.....	.....	.....	.....

WILLIAM STEINER PRODUCTIONS, INC.

William Steiner, President. Home Address: 220 West Forty-second St., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
Western Series (6)	William Steiner	.....	Neal Hart	Unannounced	5 reels

WESTERN PICTURES EXPLOITATION COMPANY

Sol and Irving Lesser, Mike Rosenberg. Home Address: 1540 Broadway, N. Y. C.

PICTURE	GENERAL MGR.	DIRECTOR	STAR	AUTHOR	LENGTH
Northwest Series	Irving Cummings	.....	Irving Cummings	.....	5 reels
Western Series	Lesser	.....	.....	.....	5 reels

NOTE: Western Pictures Exploitation Company is also perfecting plans for the State rights distribution of a series of all-star features. Complete 1922-23 plans of this company will not be available until next month.

CLARK-CORNELIUS CORPORATION

S. O. Rollo. Home Address: 117 West Forty-sixth St., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
Melodramatic Series	Mayflower Prod.	.....	.....	.....	5 reels
Laughographs	.....	.....	.....	.....	1 reel

NOTE: Clark-Cornelius Corporation is in possession of other productions, the titles of which were not announced. However, a more complete announcement from this firm is expected within a few weeks.

HOUDINI PICTURES CORPORATION

Harry Houdini, President. Home Address: 220 West Forty-second St., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"The Man from Beyond"	Harry Houdini	Burton King	Harry Houdini	Houdini	6 reels

In the Independent Field

Announcements Indicate Greater Activity Among Independents During Next Season

DI LORENZO, INC.

Joe Di Lorenzo, President. Home Address: 135 West Forty-fourth St., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
Big Boy Williams Series	Fred Herbst	Fred Herbst	Guinn Williams	.....	5 reels

O'CONOR PRODUCTIONS, INC.

Robert O'Conor, President. Home Address: Los Angeles

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
Comedy Series (26)	Robert O'Conor	.....	Billy Franey	.....	2 reels

SANFORD PRODUCTION

F. N. Sanford, President. Home Address: Hollywood Blvd., Hollywood, Cal.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
Tweedy Comedies (12)	F. M. Sanford	.....	Tweedy	.....	2 reels
Semi-Westerns (8)	F. M. Sanford	.....	Pete Morrison	.....	5 reels

KENMA CORPORATION

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"Dear Me"	Kenma Corp.	Henry Kolker	Madge Kennedy	Rufus Steele	5 reels
"Dorothy Vernon of Haddon Hall"	Kenma Corp.	Henry Kolker	Madge Kennedy	.....	5 reels
Two Features	Kenma Corp.	Henry Kolker	Madge Kennedy	.....	5 reels

APOLLO PICTURES CORPORATION

Bobby North, L. Lawrence Weber. Home Address: 1600 Broadway, N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"The Curse of Drink"	Harry Hoyt	Harry Hoyt	All-star	.....	5 reels
Four Specials	William Nigh	William Nigh	All-star	William Nigh	5 reels

PACIFIC FILMS COMPANY

John J. Hayes, President. Home Address: Culver City, Cal.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
Scenic Series	.....	Unannounced	.....	.....	1 reel
"Able-Minded Lady"	.....	.....	Henry Walthal	.....	5 reels
"Girl from Rocky Point"	.....	.....	Ora Carew	.....	5 reels
"The Forest King"	.....	.....	Lillian Hall	.....	5 reels

EXPORT & IMPORT FILM CORPORATION

Louis Auerbach, General Manager. Home Address: 729 Seventh Ave., N. Y. C.

NOTE: This company will release the entire Col. W. N. Selig product in the State rights market, and is negotiating for several features and not until the final contracts have been signed will the plans of this concern be definitely announced. This firm is in the market for features.

THE FILM MARKET, INC.

Bob Priest, President. Home Address: 1540 Broadway, N. Y. C.

PICTURE	PRODUCER	LENGTH
Jungle Adventure Special	Harry K. Eustace	Undecided

NOTE: This special, of which much is being heard in film circles, was made by Harry K. Eustace, the African explorer and big game hunter, and will be released as a special.

GRAPHIC FILM CORPORATION

Ivan Abramson, President. Home Address: 729 Seventh Ave., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"Wild Youth"	Ivan Abramson	Ivan Abramson	All-star	Ivan Abramson	5 reels

NOTE: Mr. Abramson is negotiating for other product. It is his intention of producing four pictures. These, together with all other product acquired by Mr. Abramson, will be released through the State rights exchanges, constituting the Graphic Exchanges, Inc., throughout the country. These exchanges operate on a co-operative and percentage basis.

RIALTO PRODUCTIONS, INC.

Lou Rogers, President. Home Address: 126 West Forty-sixth St., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"Retribution"	Foreign	Foreign	Foreign	Foreign	Special

EAST COAST PRODUCTIONS, INC.

Franklyn Backer, President. Home Address: Times Building, N. Y. C.

NOTE: This concern is distributing on a co-operative basis, a series of features made by Amalgamated Productions, Inc., and is negotiating for further product for the ensuing year. This firm will also release a series of features starring J. B. Warner.

PHIL GOLDSTONE PRODUCTIONS, INC.

Phil Goldstone, President. Home Address: 6060 Sunset Blvd., Los Angeles, Cal.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"Deserted at the Altar"	Phil Goldstone	.....	.....	.....	5 reels
Richard Talmadge Series	Phil Goldstone	.....	Richard Talmadge	.....	5 reels
Western Series (6)	Phil Goldstone	.....	Franklyn Farnum	.....	5 reels

NOTE: In addition to the above Mr. Goldstone announces that he is contemplating the production of a new series with an all-star cast.

GEORGE H. WILEY, INC.

George H. Wiley, President. Home Address: 220 West Forty-second St., N. Y. C.

PICTURE	PRODUCER	DIRECTOR	STAR	AUTHOR	LENGTH
"The Timber Wolf"	Milburn Morante	M. Morante	Ciara Horton	L. V. Jefferson	5 reels
Features Series (4)	Milburn Morante	M. Morante	Unannounced	Unannounced	5 reels
Two Specials	Unannounced	Unannounced	Unannounced	Unannounced	Unannounced
Chester Comedies (6)	Chester	Unannounced	"Snooky"	Unannounced	2 reels

SHADOWS

What do they mean? Primitive man, fearing them mightily, never understood. In modern times shadows, flickering on a lighted screen, have been made to provide four-fifths of all the theatre entertainment of mankind, in the form of motion pictures. Still there is much misunderstanding in regard to shadows, and especially their uses as photoplays and the effective distribution of the same. Many film companies are groping and experimenting, burdened by enormous overheads which absorb too much of the gross and leave too little for producers and exhibitors. Not so with

SECOND NATIONAL PICTURES CORPORATION

which by systematic methods, assuring largest returns to producers and exhibitors, is solving the most serious problems of the motion picture industry.

"THE NIGHT RIDERS"—Thrilling Northwestern from the popular novel by Ridgewell Cullum, with Maudie Dunham, Albert Ray and Andre Beaulieu.

"HER STORY"—Tense human interest photodrama, featuring Madge Titheradge, speaking stage star of "The Butterfly on the Wheel."

"DAVID AND JONATHAN"—Picturization of E. Temple Thurston's famous novel of love and adventure afloat and ashore, with Madge Titheradge.

"BROKEN SHADOWS"—Irish love story from the novel, "Nance," by Charles Gravice, featuring Isobel Elsom, Mary Forbes, James Lindsay and Ivan Sampson.

WHY

take chances when sure box office winners are offered you on reasonable terms?

Second National Pictures Corporation

140 West 42nd Street, New York

In the Independent Field

Al Lichtman Answers Exhibitors' Query, "Are You An Independent?"

"Ever since I announced the plans of the Al Lichtman Corporation I have been literally besieged by exhibitors and exchangemen all propounding the same question, 'Are you an Independent?'" writes Al Lichtman in a letter just received from the Coast where he is ending the first leg of a cross-country tour.

"The question is a little difficult to answer. I would say that, in the last analysis, I am an 'individualist,' and as individualism means independence in thought and action, a broad interpretation of the word would category us as Independents.

"I can say this with all sincerity: Ben Schulberg, Jack Bachmann and I would never have formed the Al Lichtman Corporation had we not believed that there was a very definite call for Independent (or individual), production and distribution. Because we do believe this to be the condition, we are on the job prepared to do our share to supply that demand. We are lining up an organization of exchangemen which I will guarantee will be conceded to be a most formidable aggregation. I shall announce this list shortly.

"After a long and careful survey of general conditions I have become thoroughly convinced that the exhibitor is turning more and more to the 'individual' producer and distributor for his entertainment, because he realizes that by so doing he can be reasonably assured of high grade product. The individual producer and distributor has no blanket contract to deliver fifty or a hundred pictures a year, at a price; he can only win out on demonstrated merit and performance. If he hasn't the goods to deliver he's emphatically out in the cold. Operating under such conditions it is but natural that he very carefully scrutinizes every production he may be considering for production or distribution. And the exhibitor reasons rightly that here he will find a dependable market and pictures which must measure up to present-day demands.

TWO SHOWMEN WHO ARE SYNONYMOUS WITH DOLLARS AND SENSE—AL LICHTMAN AT LEFT; BEN SCHULBERG AT RIGHT

"Exhibitors, producers, distributors, all of us have read the handwriting on the wall, or those of us who have failed to do so will soon be in some other line of endeavor. Gone is the day when exhibitors bought and purveyed to their patrons on the footage basis; when an eight reel picture was worth twice as much as a four-reeler; when additional reels called for higher rentals and raised admission prices. Today production merit's the thing regardless of footage. Gone, too, is the era when exhibitors meekly signed for fifty or a hundred pictures in a given year and then prayed that they might be fairly good.

"Today they buy carefully, cautiously, critically, knowing that the quality of the entertainment they offer their patrons inevitably spells success or failure for them. When they cannot avail themselves of advance screenings they turn to reviews; and when reviews are not available, their buying is guided almost entirely by their faith and confidence in the men back of the organizations with which they elect to do business, and they are learning to do business only with organizations in which they can repose confidence.

"As far as the production activities of Preferred Pictures are concerned, you may label them as 'Independent.' We are striving to attain something in production which cannot be otherwise designated. We do not claim to be alone in this endeavor, but we have a background of many years' experience to aid us in our work and certainly our chances for success are enhanced by this experience. I have been about everything in the film business at one time or another and I know what I would want as an exhibitor. It's exactly that which we are trying to create as picture producers.

Initial Louise Du Pre Feature Completed, Reports Casco, Inc.

From the offices of the Casco Production, Inc., in the Candler Building at 220 West 42nd Street, New York, comes the official announcement that the first production starring Louise Du Pre, Mary Pickford's former understudy has been completed, edited and titled, and that this five-reel subject will be available to independent distributors at once as a special hot weather attraction, to fill the present demand for something exceptional to boost attendance, or for fall delivery to those exchanges with full slates for the summer season.

An extensive publicity campaign has been carried on by the Casco company for the past several months and already several hundred thousand lines of space has been given by the big newspapers throughout the country, to the coming debut of Louise Du Pre as a sensational new star in Casco Productions. Hundreds of pictures of Miss Du Pre have been published in the leading daily newspapers and in the monthly Fan magazines and when the posters announcing the presentation of this new star as displayed by the theatres, the exhibitors will cash in on all of the wide general publicity that has already been given to her in every section of the United States.

An elaborate line of advertising accessories has been prepared for this subject that will simplify the showing of this picture and secure the widest publicity for its presentation. In character the advertising material rivals anything ever prepared for any picture on the market.

Eddie Bonns and Lou Marangella Compose Song

As an added and an advance exploitation stunt for the Warner Brothers' production, "Main Street," being produced by Sam and Jack Warner at the organization's coast studios, Eddie Bonns, director of advertising and publicity, and Louis Marangella, his assistant, have composed a popular fox-trot number based on the title of the picture.

The title of the song is "There's a Main Street in Every Town, But There's Only One Broadway," and it serves to drive home the theme of the story. Negotiations are said to be now under way for the mechanical and publishing rights. The plan is to make the song a popular number by the time the picture is released.

"Torchy's Ghost"

Sam Zierler Writes

POST CARD

FOR ADDRESS

"Mr. C. Burr
Commonwealth
729 Seventh Ave
N.Y. City
N.Y.

I want to congratulate you on the Johnny Hines comedy I just saw in the "Chicago" the one he does so much ice skating, it is very well produced and very funny. Best regards to you and Bernie.
B. Ziarlan

BALABAN & KATZ CHICAGO

One of the leading independent exchange men of New York *en route* to the coast – where he is producing the new Clara Kimball Young features writes: "I want to congratulate you on the Johnny Hines comedy I just saw in the 'Chicago' – the one he does so much ice skating, it is very well produced and very funny. Best regards to you and Bernie."
B. Ziarlan

RUDOLPH VALENTINO AND A TORCHY COMEDY RIOT

The new

Johnny Hines *laugh riot!*

A TORCHY COMEDY

MASTODON FILMS INC.
C.C. BURR, PRES.
133-135-137 WEST 44TH ST.
NEW YORK CITY, NEW YORK.

Ready for September and October Release

A STRONG array of "Somewhat Different" pictures.

High Grade productions from books by noted authors—made (and in the making) with best American talent, in **Italy, British Columbia, Ontario, Quebec, New Foundland** and **South America.**

Realism with nature backgrounds—a departure from "studio-made" product. Pictures with a new appeal to "jaded" audiences—a reliable selling novelty for the box office. .

Proof?—past successes!!!!

"Back to God's Country"

"Nomads of the North"

"The Golden Snare"

"God's Crucible"

"Cameron of the Royal Mounted"

"The Sky Pilot"

"Tarzan of the Apes"

"A Romance of Tarzan"

and many others.

* * *

Await my Fall announcement

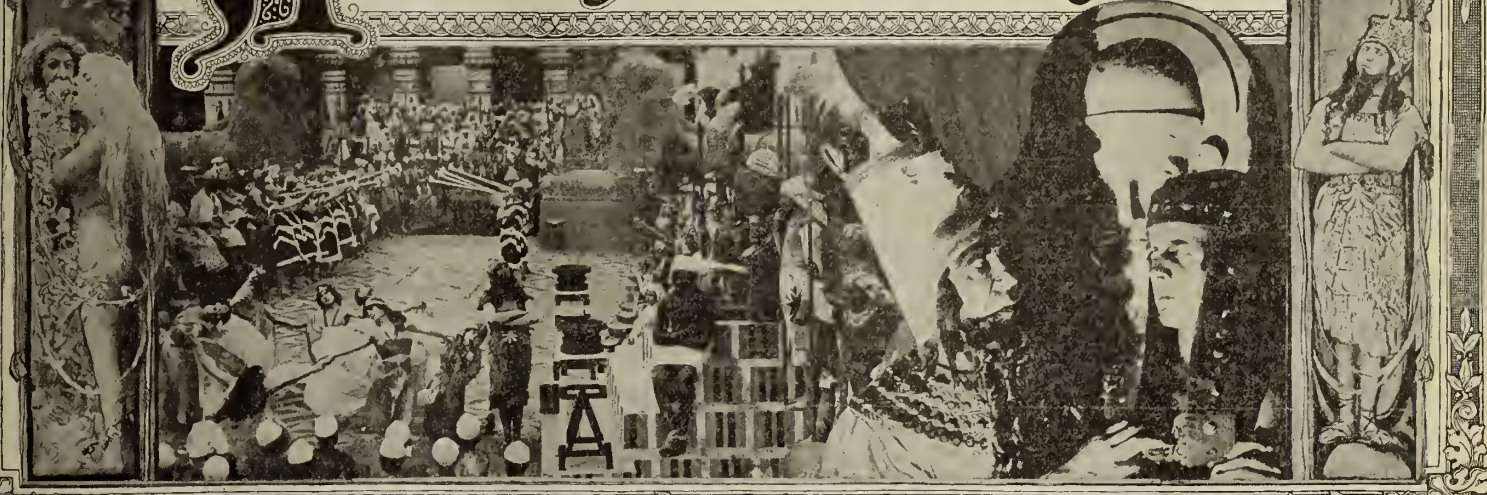
ERNEST SHIPMAN

17 WEST 44th STREET

NEW YORK CITY

Weiss Brothers
take particular pride in announcing

"After Six Days"



Now Smashing All Existing Records

At Wood's Theatre on Boardwalk, Atlantic City

After Six Days has broken all box office records for picture presentations at Wood's Theatre, one of the finest legitimate theatres on the Boardwalk, Atlantic City. All classes, races, sects and creeds have voted it one of the most wonderful screen entertainments ever conceived in the history of motion pictures. Public, clergy and press have expressed their commendation of this beautiful picturization of the World's Greatest Story in terms of highest praise.

A Gigantic Feature
Picturization of
THE BIBLE
From Adam and Eve
To the Songs of Solomon

FOR INFORMATION
APPLY NOW TO

Artclass Pictures Corp.
1540 Broadway, New York
Bryant 3271
Cable Address: Weissvict, N.Y.

Ferdinand V. Luporini, Special Representative

This magnificent visualization of the Old Testament, depicting the drama of Life itself, from Adam and Eve to the Songs of Solomon, will be available to the best class of independent exchangemen as a road show attraction, following its presentation at one of New York's leading theatres within the near future. It will prove the most tremendous special offering the State Right field has ever conceived of. The premiere of After Six Days at Atlantic City has established it as the outstanding production of the year.

A $3,000,000.00 ENTERTAINMENT FOR THE HUNDRED MILLIONS

In the Independent Field

Old Man Pluv Helps Put Over Independent Features, but Situation Generally Is Same

Rain and personal appearances during the past two weeks helped considerably in the matter of putting over independent productions throughout the East, while reports from the Middle West indicated slow business. The situation in the West is unchanged, although in spots encouraging reports were given out. In California, however, business was still at a low ebb.

The court consideration of C. C. Burr's "I Am the Law," has forced the postponement of at least 38 big first run bookings on that picture. It is doubtful whether a definite ruling will be made until late this month. The towns hit by the court action include New York, where it had been booked to open last month: Boston, Providence, Philadelphia, Baltimore, Pittsburgh, Indianapolis, Milwaukee, Chicago, Dallas, San Antonio, Los Angeles and others.

Richard Talmadge, true to our prediction of several months ago, is slowly but surely coming to the front. The Stanley Circuit of Philadelphia has booked his latest feature, "Watch Him Step," for the entire string of theatres, having opened that picture at the Capitol in Quakerville on Monday of this week.

Due to the personal appearance of its star, Gene Burnell, Lee-Bradford's special, "Determination," set new house records at Baker's Theatre, Dover, N. J., on Monday, Tuesday and Wednesday of last week. Miss Burnell won much publicity from local and nearby newspapers together with her appearances at the annual convention of the New Jersey M. P. T. O., and the theatre cashed in accordingly, despite the rainy weather.

Nixon's Ambassador Theatre in Philadelphia, in spite of the hot spell, opened with a smash on Monday when Warner's "Ashamed of Parents" started a week's engagement there.

Lou Berman of Independent Film Corporation of Philadelphia has definitely decided not to release his Warner picture, "Your Best Friend," starring Vera Gordon, until next fall. He is now concentrating on "School Days," "Why Girls Leave Home," "Parted Curtains" and "Ashamed of Parents."

"The Mask," the G. D. Hamilton feature, is still turning in a good profit for its Cleveland distributors, judging from the many bookings advertised in that territory during the past few weeks.

"Determination," starring Gene Burnell, who also appeared in person, opened at the State in Scranton, Pa., Monday, playing there the first three days and at Wilkes-Barre the last half. The booking, arranged by David Segal of Royal Pictures, Inc., of Philadelphia, was a percentage affair.

"The Innocent Cheat," the Arrow special which opened at the Broadway Theatre in New York last week, proved a great hot weather attraction, for the B. S. Moss house is said to have netted one of the biggest weeks of the year during the engagement of the Ben Wilson production.

Chic Sale's picture, "His Nibs," was shoved at the top of the program at the Boston Theatre in Boston this week, and the independent showmen were manifesting a great interest in the strength of its attraction prior to considering booking it.

"Tell Me Why," a picture dealing with birth control, sensationally advertised, was the attraction at the Barbee Loop Theatre in Chicago this week. Special shows were held for men and women and the billing seemed to have had the desired effect, for the opening was good.

"What No Woman Knows," a Clara Kimball Young feature, proved a good picture for W. E. Elkin of the Temple Theatre of Aberdeen, Miss., but business was not what he had expected, claiming the rental he paid for the picture was too high.

The Moon Theatre in Omaha, Neb., did a splendid business with "Out of the Dust," and the manager there is shouting for more independent pictures of that calibre.

"The Love Slave," a Russell Clark production, is to follow Weiss Brothers' "After Six Days" into Dave Starkman's Woods Theatre, Atlantic City. Starkman has purchased the eastern Pennsylvania and southern New Jersey rights to the picture. "After Six Days," however, is good for two more weeks there, having played to satisfactorily good business last week, its first anywhere.

Exhibitors seemed agreed that "So This Is Arizona" is the best picture Frankiyn Farnum has made. J. L. Rappaport of the Lovejoy Theatre a Buffalo, N. Y., neighborhood house, put one over on the weather man with this one.

Extremely hot weather was the only reason why "School Days" did not break the house record at the Mazda Theatre, Aurora, Neb., according to Manager M. Schoonover. The picture ran four days to big business, proving the best hot weather draw that house has had this season.

"Your Best Friend" did only fair business at the Kinema Theatre in Los Angeles. There was little or no exploitation to speak of done on this feature, and the advertising was not equal to what this this picture has been getting elsewhere.

"Shepherd of the Hills" is the only road-showed picture that ever played a return at the Grand in Midbank, N. D., and did business, excepting "Birth of a Nation" and "The Spoilers," which hung up records.

Harry Houdini is laying low on his own production, "The Man from Beyond," during the hot weather, but expects to put that special out as a road attraction next fall with his act co-featured with the film. He may open in Atlantic City shortly.

"The Servant in the House," which in spots has been doing fair business in the Northwest district, took a decided flop recently at the Elite in New Holstein, Wis.

News of the Exchanges

Standard Film Company of Kansas City, of which Bernard C. Cook is manager, has acquired a series of Jack Hoxie and William Fairbanks Westerns for release once a month each alternating with William Russell and Frankiyn Farnum pictures.

E. P. McGovern, formerly publicity manager for Supreme Photoplays of Pittsburgh, has been appointed manager of the new Victoria Theatre in Altoona, Pa.

E. M. Forsythe, president of the Pittsburgh Second National Exchange, has returned to the Steel City following a visit to Cleveland, where he found business improving.

Bill Haggerty, formerly publicity director De Luxe Film Exchange of Philadelphia, is now serving in the same capacity for David Starkmar at the latter's Woods Theatre, Atlantic City.

W. J. Auchterioner, president of Second National Exchanges, Inc., is making a tour of the exchange centres of this country. Last week he visited Pittsburgh, where he found business satisfactory.

The newest State rights exchange in Pittsburgh is the Vimy Film Corporation, which has opened quarters at 1102 Standard Life Building. C. A. Stoltz is manager. The new exchange already has acquired a series of features, including "Tales of the Tenements" and a series of two-reel detective stories.

Manager Joe Lefke of Federated Exchange, Pittsburgh, stated this week to the Moving Picture World correspondent in that city that Equity's "Where Is My Wandering Boy Tonight" has proven a box office sensation.

Harry Rapf, who is producing features released through Warner Brothers, returned to the Coast last Thursday. He brought a print of the latest Wesley Barry picture, "Rags to Riches."

Harry Charnas, following a trip to New York and Pittsburgh, is now back in Cleveland, lining up product and perfecting plans for the coming season.

F. M. Sanford of Sanford Productions, Inc., of Los Angeles, is in New York on a business visit.

H. C. Simeral of Pittsburgh has incorporated a new film enterprise there known as the H. C. Simeral Company. The capitalization is fixed at $50,000.

W. G. Underwood of Specialty Film Company and L. T. Pellerin of the R. D. Lewis Exchange, both of Dallas, were recent visitors to New York in search of product for next season.

George Fecke of Boston is still exploiting and making money with "The Country Fair," which he didn't release until last season.

Ben Wilson to Produce Comedies for Federated Next Season

Announcement was made by the Federated Film Exchanges of America, Inc., immediately after the arrival of Ben Wilson from Los Angeles this week that telegraphic negotiations carried on for some time with him resulted in Mr. Wilson contracting with Federated to produce two series of two-reel comedies, twelve in each series.

One of these series will be known as the "Federated Comedies" and the other brand name has not as yet been decided on.

These comedies will be released by the Federated the latter part of August or the first of September. Together with the Joe Rock two-reel comedies previously announced, this makes three sets of comedies which the Federated has now contracted for and they are at present negotiating for another series.

"Love's Old Sweet Song" Is First of Lund Four Series

As the picturization of Augustus Bertilla's story "Love's Old Sweet Song," suggested by the verses of "Just a Song at Twilight," nears completion under the direction of O. A. C. Lund, the veteran director of more than ninety pictures, the new organization known as Lund Productions, Inc., announces that the production will be marketed as soon as it is ready for the screen and that the company will prepare immediately to make the second of a series of four O. A. C. Lund pictures for independent distribution to be presented during the coming year.

Depending upon melodrama, spectacle, pathos and music, it is claimed by the producers that "Loves Old Sweet Song" gives promise of starting the new company off with a decided hit for its initial offering. The action of the drama revolves around a youth starting out alone in life from a home of luxury, not only poorly equipped to take care of himself among a world of enemies bequeathed him by his father, but handicapped by the care of a baby sister whom he has sworn to protect.

Season 1922 1923

OUR plans include a franchise that is not only equitable and fair to the state right purchaser, but one that has proved itself practical.

Included in our Fall releases will be

Twenty-six 2-reel "Tales of the Tenements"

Thrilling detective stories by Ross D. Whytock

A series of Arthur Housman Comedy Features

A Series of C.C. Five-Reel Western Features

Four Independent Special Attractions

A number of territory contracts have already been negotiated for our 1922-1923 product.

CLARK-CORNELIUS CORP.
117 WEST 46th ST. NEW YORK CITY

In the Independent Field

Arrow Lineup for Next Season Is Chockful of Box Office Possibilities

In another part of the MOVING PICTURE WORLD will be found the advertisement of the Arrow Film Corporation, outlining their product for the coming year and this is worthy of careful study by the Independent exchangemen and exhibitors everywhere.

T. W. E. Shallenberger, president of the Arrow, must be given great credit for his courage in continuing to build through the trying period just passed. Never losing faith and with the supreme belief which he has always held in the Independent market he proceeded quietly to acquire his product for the coming season which assures the Independent exchangemen and live-wire exhibitors of material whose quantity and quality will bring about the results so devoutly to be striven for—a substantial total on the profit side of the ledger.

Three big specials, a series of Peter B. Kyne productions, a series of Neva Gerber pictures, a new series of six cracker-jack Westerns starring popular Jack Hoxie, a series of James Oliver Curwood productions and a big Independent special "The Innocent Cheat" produced by Ben Wilson from the original story by J. Grubb Alexander co-starring the popular Roy Stewart and Kathleen Kirkham. This picture received its premier presentation at the Broadway Theatre where it scored an emphatic success and it is now ready for immediate release throughout the country. Also "The Splendid Lie" a J. G. Pictures production starring the charming and brilliant young emotional actress Miss Grace Davison. This picture was written and directed by Charles T. Noran, one of the best-known directors in the industry. In "The Splendid Lie" Mr. Horan has done the best work of his career and it has been universally praised by those who have seen it. Two serials will be released by Arrow and the usual array of high-class comedies and short subjects will also be released. Chief among these will be a series of two-reel super-comedies starring Eddie Lyons, the inimitable comedian who has so justly earned the place he has come to occupy upon the screen and in the hearts of the movie fans. There will also be several other brands of comedies and several series of novelty reels.

A distinct departure from Arrow's policy will be the release of two big special productions produced abroad. Dr. Shallenberger and the Arrow organization have refrained from handling any foreign productions heretofore for the reason that they had not found pictures which they considered worthy material for the Independent exchangeman. According to Arrow, these two pictures, announcement of the release of which will be made shortly, are so meritorious that Arrow feels they have acquired two productions which will give universal satisfaction. They should, in the opinion of Dr. Shallenberger and his associates, be big money-makers for the Independent exchanges handling them and the theatres showing them. They are considered box office attractions, both big in theme and both wonderfully well made, enacted by the foremost artist of Europe and produced under the personal direction of great directors. They have the advantage of massive sets and wonderful scenery. They are not, however, spectacles. Arrow believes that the public is more interested in the story than in any other single angle of a motion picture. True, stars have their following as well as directors and people like the spectacular, but all of these combined, without a real story—a human interest story that grips the imagination and holds the interest—will not make a box office attraction.

Look Out For The Dotted Line

A Timely Message to Exhibitors

By Jack Cohn

IN a little while the season will be around again when you'll be ready to "sign on the dotted line."

In other words, you'll be filling out contracts for the pictures you're going to show during the coming year.

Before doing so, every wise exhibitor should make careful note of plans for big productions announced by Independents—many of these productions already finished and awaiting release, some of them well on the way to completion—and make up his mind not to tie himself up so tight on a program that he will not have left open at least ten weeks of the year when he can play these Independent productions.

This is what happened to many exhibitors last year and, a season that saw the Independents make film history by the production of such box-office successes as "Why Girls Leave Home," "School Days," "Where Is My Wandering Boy Tonight?" the placing of Clara Kimball Young's productions on the Independent market, "Burn 'Em Up Barnes," "Heart of the North" and Eddie Polo's decision to make an Independent serial "Cap'n Kidd," saw many exhibitors tied up so tight they had no booking dates open to play these pictures their patrons learned to demand—or, if the demand grew too great, booking it in addition to their regular program.

The coming season is going to be a big one for the Independents. Don't let anyone tell you otherwise. And it's up to you if you're going to be fair to yourselves and your patrons to familiarize yourself with their plans—and give them a fifty-fifty break to the extent of leaving some open booking dates.

The Independents are planning bigger things than ever before. Many of the big novels of the year are to be picturized—by Independents. Successful plays are also to be presented in picture form—also by Independents. "Main Street," "Brass," "I Am the Law," "After Six Days"—such names give some small idea of the things Independents are planning for next season. "More To Be Pitied Than Scorned," C. B. C.'s big feature offering, is the first of a series of big box-office attractions. Such players as Rosemary Theby, Alice Lake, J. Frank Glendon, Philo McCollough, Gordon Griffith, Baby Josephine Adair make up the cast of "More To Be Pitied Than Scorned." This is to be followed by other pictures of equal strength—"Only A Shop Girl," "The Sidewalks of New York," "Pal O' Mine," "The Lure of Broadway," "Forgive and Forget."

It is the Independents who are going to do the big things this year. The exhibitors need big pictures—they need the Independents, just as the Independents need the exhibitors. Neither one can do justice to themselves or to their work without the other. The exhibitors can encourage the Independents only by giving them a fair break—and they will reap a harvest in return.

Wainwright Returns

J. G. Wainwright of J. G. & R. B. Wainwright, Ltd., of London, who arrived here two weeks ago and has been making his office at the Export & Import Film Company, sailed Saturday for home aboard the Olympic. He made no statement as to his visit here.

Eddie Lyons Making Great Arrow Comedies

Eddie Lyons, who has won fame not only as one of the foremost comedians upon the screen but as a producer of rare attainments, is looking forward to—and making the necessary preparations for—the most flourishing season that the industry has ever experienced.

He himself will appear in a series of special two-reel comedies for Arrow release and he will personally supervise a series of Mirthquake Comedies starring the diminutive funster, Bobby Dunn, to be marketed by the same organizations.

The Eddie Lyons comedies in the past have always been eagerly sought by theatres of the highest type, and such pictures as "Peace and Quiet," "Pardon Me," "Oh, Daddy!" "Just a Minute" and "Keep Moving"—to make a random selection from a long list of winners—have done much to raise comedy standards from the plane on which they once rested and elevate them to the place which is rightfully theirs.

Two Big Specials Scheduled for Madge Kennedy

Although the Madge Kennedy production, "Dear Me," the first of the new series to be made by that star, has not yet been completed, the Kenma Corporation has made arrangements for the filming of the second production, "Dorothy Vernon of Haddon Hall." The scenario has been written and the working continuity completed. Kenma Corporation will probably cast the chief roles for this production at the Tilford Studios within the next ten days.

F. E. Samuels to Remain in East

F. E. Samuels, general sales manager of the O'Conor Productions, producers and distributors of the new series of Billy Franey two-reel comedies, arrived in New York this week and has opened a branch office with Frank A. Tichenor at 220 West Forty-second street.

"Connie" Starts

"East Is West," the screen version of the famous stage success, is now being made at Los Angeles for First National release. Constance Talmadge plays the part of Ming Toy in this elaborate production, and she is supported by a cast composed of Edward Burns, Fred Warren, Frank Lanning, Warner Oland, Nigel Barrie, Nick De Ruix and Jim Wang.

ATTENTION!!!

MR. LIVE WIRE SHOWMAN

EXPLOITATION AIDS
FOR
"YANKEE DOODLE, JR."
YANKEE DOODLE, JR. *
HATS, TOY PISTOLS,
FEATHERS, WHISTLES
AND FIREWORKS,
INCLUDING RED FIRE, *
ROMAN CANDLES and SKY
ROCKETS. * * *
PAPER WITH A PUNCH,
ADVANCE TEASER
HERALDS
* SPLENDID OIL
PAINTINGS
AND
REGULAR LINE OF
USUAL LOBBY DISPLAY
AND PHOTOS
* *
*

Moving Picture World,
Motion Picture News,
Wid's Film Daily,
Exhibitors Trade Review,
Morning Telegraph,
Exhibitors Herald,

THE LEADING MOTION PICTURE AUTHORITIES

UNANIMOUSLY AGREE THAT

M. J. BURNSIDE'S

"YANKEE DOODLE JR."

With J. FRANK GLENDON

Directed by JACK PRATT

is the NOVELTY *Cinema sensation of all time. Presenting to the public a rare combination of Comedy and Drama,* GIGANTIC *in construction, novel in theme, teeming with stupendous and awe inspiring situations never to be forgotten.*

EXPLOITATION BY PAUL GRAY

M. J. BURNSIDE

PENNSYLVANIA HOTEL NEW YORK, N. Y.

In the Independent Field

"Smiling Billy" Mason Will Try a Comeback in Two-Reel Comedies; News of Independent Film Players

"Smiling Bill" Mason, for many years one of the most popular light comedians of the screen, is planning a comeback. Mason's last screen effort was in "It Might Happen to You," which Weiss Brothers in this issue announce will be distributed on the independent market next season. In this feature, Mason assumes the leading role. According to present plans, Mason will return to the studio some time early in the Fall when he is expected to start production on a series of two-reel comedies for the independent market.

"Smiling Bill," several weeks ago, completed a tour of the Loew circuit of this country. He has been widely exploited by the Loew offices with the result that there seems to be a revival of interest for pictures in which he appears. It was perhaps chiefly because of the big following he won while touring the vaudeville houses with his clever act that the producers of "It Might Happen To You" decided to release it next season.

Nevertheless, Bill Mason does constitute one of the cleverest "single" performers in show business today. Marcus Loew is authority for the statement that his box office receipts smashed when Mason appeared on the bill. Last week Mason appeared at the Lake Hopatcong convention of New Jersey exhibitors, who expressed a desire to see him back in pictures. He has several propositions under consideration, but will do nothing with any of them until after he has completed his personal appearance tour, which will take him to some of the biggest picture houses in the East during July and August.

Several weeks ago it was announced that Elmo Lincoln, star of "Adventures of Tarzan," would go to Europe this month to make personal appearances. Announcement was made this week by Louis Weiss that that tour has been cancelled.

Motion picture stars are invading the vaudeville stage en masse this summer. The booking lists at the Keith, Orpheum, Pantages, Loew and Fox offices show an altogether number of movie luminaries now stepping lively back of the footlights.

There was some talk heard in film circles this week that Virginia Pearson and Sheldon Lewis, with their vaudeville contracts completed, will shortly start on a personal appearance tour of picture houses prior to making their own pictures for independent distribution. There is nothing official about this report, however.

Betty Blythe, who is making a series of four specials for the independent market, Whitman Bennett handling the production and distribution, will visit some of the big first run houses after she has completed her first feature. Miss Blythe has a wonderful act that will boom business at any house booking her.

Exhibitors as an inducement for the public to come into their houses these hot nights are going strong on the personal appearance stunt, and the majority of them are doing well, judging from reports.

Gene Burnell, star of "Determination," this week is appearing in Scranton, Pa., and Wilkes-Barre, Pa., in conjunction with the first run showings of that picture in both those cities.

Loew may send Zena Keefe, who recently completed work on "The Broken Silence," the Pine Tree Pictures Company feature that Dell Henderson made for Arrow Pictures Corporation, on a personal tour of the Loew houses. Miss Keefe made a favorable impression at the New Jersey convention last week.

Grace Darwin, who is starred in "The Jungle Goddess," the Selig serial being distributed on the independent plan by Export & Import Film Company, is open for personal appearances.

One star, whose popularity has been on the wane for some little time, last week was offered an engagement by a Baltimore exhibitor. When asked what she wanted in money to make the appearance, she replied: "I'll make it reasonable; give me 25 per cent. of your gross or $1,500." She got neither.

Doraldina, according to a persistent, though unverified, report, is soon to start work on an independent picture, to be made at some studio in New York.

Johnny (Torchy) Hines, who is now working on his second feature for Affiliated Distributors, Inc., of which C. C. Burr is the head, will make personal appearances in conjunction with "Go Get 'Em Gallagher," which will be released next fall. The title on this picture, however, will be changed.

Jackie Coogan is another star who is slated to make a series of personal appearances.

If negotiations now under way are completed several of the stars who appear in the Edwin F. Carew production, "I Am the Law," produced by Bernie Fineman and Bennie Zeldman for Affiliated Distributors, Inc., distribution, will personally appear at showings of that wonderful Northwest picture in New England and Pennsylvania.

Ben Wilson is planning on starring Henry B. Walthall in a series of pictures for Arrow distribution next fall. Walthall literally runs away with "One Clear Call," and just to help the thing along Ben may send him on a personal appearance tour before starting production in September on the Coast.

Goldstone Lands All-Star Cast

Phil Goldstone announces the following cast for his special production, "Deserted at the Altar," among the prominent members are Bessie Love, Tully Marshall, Wade Botelar, William Scott, Eulalie Jensen, Frankie Lee and a well known character woman to be announced later.

"Torchy's Feud"

"Torchy's Feud," the latest in the famous Torchy series in two reels which is said to contain enough genuine humor and excitement for a feature production, has been completed by Johnny Hines at Burr's Glendale studio.

Officers of Monopol Pictures, Inc.

GEORGE M. MERRICK

MAX COHEN

Jack Warner Points Out Weakness of Theatre Men in Selection of Pictures

By JACK WARNER

SEVERAL years ago, no outsider had a ghost of a chance to sell his pictures to exhibitors, simply because the exhibitors had been hoodwinked into the belief that only the bigger producing-distributing organizations had meritorious product for their patrons. Today the tide has turned and exhibitors are wise enough to book the features made by other producers. This is as it should always have been, for to shut out the product of other producers curtails competition and tends to kill the entertainment value of the screen to the multitude of picture enthusiasts.

A great many exhibitors have the delusion that just because there are 150 or 2,000 people shown in a number of scenes in a given production that production is a world beater. For their enlightenment I want to say that the action of a story always centers around three or four people, and if the story is wholesome, human, and entertaining, it possesses far greater value in the eyes of the fans than a mob spectacle. In other words, exhibitors should not be overwhelmed by these so-called spectacular productions.

As an illustration of what I mean, let us take the "School Days" picture. There are no mob scenes in this feature. It is a simple, human story of a country boy's trials and tribulations with a moral subtly woven into the fabric of the photoplay. The rural scenes are gems of photography, and in these scenes and others in the city we see only a few people. The appeal these scenes create, the fact that they are more powerful than scenes containing thousands of people, is conclusive proof of my contention.

The picture business, and in fact the history of the Warner Brothers, runs in a cycle. By that I mean that those who bring forth big productions also bring to light new ideas.

There is a hue and cry that the times are dull, that people are not working. Those who make the wail are not worth thinking about, for the reason that they do not amount to anything. People with ability and initiative are always working, and those that haven't the goods are always complaining.

Never in the history of my career in the picture business has there been a greater demand for big box-office attractions. The times have changed, and the clap-trap film play does not stand a chance as a big winner. The only method I know that makes for big successful features is the personal contact in picture making. We are on the ground when the film is being directed, and we do not let our ego get the best of us. As an example of what I mean by personal contact, just take the cases of Belasco and the Shubert's. These men personally supervise all plays before the public sees them with the result that they are patronized by thousands of people who make success possible.

"Individualists"

That's the word

Messrs. Funk and Wagnall define it as—
"Those who are INDEPENDENT in thought and action"

The whole policy of the AL LICHTMAN CORPORATION is based on that definition

The film business is hungering for new ideas and real ideals

We have this to offer the industry:—

New ideas in production and distribution
Real ideals in production and distribution
Preferred Pictures plus
AL LICHTMAN DISTRIBUTION

That's our whole story in a nutshell.

It's an INDEPENDENT principle

Our first production—"Rich Men's Wives" is an Independent production—*Because*, created by "*Individualists*"—It is distinctly original in theme and treatment

PREFERRED-PICTURES-INC.
B.P. Schulberg -Pres- J.G. BACHMANN-Treas

AL-LICHTMAN CORPORATION
576 FIFTH AVENUE NEW YORK CITY

In the Independent Field

Independent Publicity Experts Doing Their Bit in Helping Put Business on the Map

THAT publicity, advertising and exploitation experts connected with national State rights distributors and local exchanges have contributed materially to the forward step taken by independent productions during the past year and will be called upon to play an even more important role this coming year are admitted facts. Independent productions that made money this past season were those that were most elaborately exploited. In fact, without the exploitation given them it is doubtful if most of them would have attracted the public attention that they did receive.

The independent exchangeman has come to realize the necessity of a competent publicity and exploitation staff and we note that the more prosperous exchanges are those who maintain such a force. This fact proved itself this past season. Pictures that were cleverly exploited ran away ahead of the receipts grossed by the same pictures in territories wherein it lacked proper publicity backing. This writer could name several productions, but space prevents going into this situation at any great length.

The season in New England was bad, not so much because exchanges there lacked the proper financial backing, but more so because they did not properly exploit their pictures. While other territories were "plugging" New Englanders kept their pictures virtual secrets. That exploitation there is as important as anywhere else in this country was established into an absolute fact through the showing made by Arrow Film Corporation, which sent J. Charles Davis to Providence, R. I., last December and put over "Ten Nights In A Barroom." The Victory Theatre saw every record go down to smash. Later Lee-Bradford repeated with "Determination," but in both instances the national distributors had to exploit the picture.

Bill Haggerty, who until a few months ago was publicity man for Tony Luchese's enterprising De Luxe Film Exchange, Philadelphia, is now handling the copy at Dave Starkman's Woods Theatre in Atlantic City.

Dick Weil, since the return of D. Charles Davis, 2d, publicity advertising and exploitation director of that wonderful organization, Arrow Film Corporation, has been looking after the press books for that firm.

Sh! Sh! We'll let you in on a secret. Eddie Bonns, publicity director for Warner Brothers, and his associate, Louis Marangella, have collahorated on a popular song, entitled "Main Street," and it's a cookoo. Nifty words and catchy music.

And Bonns and Marangella are not the only independent publicity experts who have invaded the music business, for, take it from the writer, E. O. Van Pelt, the exploitation genius of Producers' Security Corporation, wields a wicked musical pen, and only this week we heard the Biltmore orchestra play his latest composition, "The Country Flapper."

Bert Ennis is one of the hardest workers in the independent field. His big chief, the popular Louis Weiss, of Weiss Brothers, will swear to that. And so will this writer, for we have seen Bert at work—and hard work at that. Bert's got a stiff job ahead of him, for the Weiss Brothers are planning quite a number of big releases for the coming fall.

Tom Bible is exploiting "Determination" for David Segal of Royal Pictures Corporation, Philadelphia, in eastern Pennsylvania.

George Fecke is handling "Yankee Doodle, Jr.," in New York City. He will handle the exploitation on this picture for his dad, George Fecke, of Motion Pictures Distributors, Inc., of Boston, who owns the New England rights to that picture.

Leon Ruhenstein has stopped turning out his Boston regional. Business must have been bad, for Leon was seen in New York recently. However, Leon and the rest of the regional boys should make it a regular practice of studying the tactics utilized by those two hustlers, David Barrist and Charles Goodwin, who in "The Exhibitor," published in Philadelphia, are turning out one of the best trade papers we know of. The regionals seem to be fading out. Not one paper, excepting the one in New York and the Philadelphia publication, occupied more than twelve pages. The Canadian sheet this week had only four pages. Boys, it's tough.

Frank G. Hard, publicity man for the Pittsburgh Federated office, spent a few days last week in Western Pennsylvania putting over "Where Is My Wandering Boy ToNight?" He did particularly good work at the Nemo in Johnstown, Pa.

Nat Rothstein, who is supervising publicity for R-C Pictures and Equity, is holding down two jobs remarkably well. This writer was given an insight into the publicity campaign that Nat will conduct in conjunction with "In the Name of the Law," and we'll state right here that it is the best we've lamped in a long, long while, and if Rothstein doesn't burn 'em up with his methods, we'll treat the bunch to a pass to a Far Rockaway oatb.

We suggest that publicity men pounding out copy for trade press publicity lamp over Matt Taylor's suggestions embodied in a special article published elsewhere in this number.

F. P. McGovern, formerly exploitation man for Supreme Photoplays, Inc., Pittsburgh, is now managing the new Victoria Theatre in Altoona, Pa.

Wesbner-Davidson Advertising Agency, handling the accounts of C. C. Burr, Graphic Film Exchanges, Di Lorenzo, Inc., and others, is a hustling combination, and it will pay independent men who want the services of competent men to look these boys over.

Speaking of advertising syndicates catering to the trade, we know of none better than that which Capt. Merritt Crawford conducts in the Longacre Building, New York. The "cap'n" knows the publicity game backward and has surrounded himself with a staff of experts. Among these are Bill Holland, one of the livest advertising men this writer knows of, and Charles Hastings, an exceptionally clever writer with experience that includes both the newspaper field and legitimate stage. Hastings was formerly personal publicity representative for George Arliss. Look up Crawford; it'll pay you.

Esther Linder is apparently trying to go her tutor, the popular and esteemed Nellie Revell, one better. Poor Nellie is still laid up, but as cheerful as ever. When everything is seemingly going wrong, it will be well for publicity experts to think of Mrs. Revell still wearing a smile, despite the fact that this is the third year in bed. And Esther is taking no chances, for besides sending us copy exploiting C. B. C. Film Sales Corporation, she is also helping the Hallroom Comedies, Snapshots, Eddie Polo and other Joe Brandt and Jack and Harry Cohn enterprises on the map.

Max Cohen has acquired a series of Dorothy Gish and Wallace Reid two-reelers, made for Majestic, that he is planning to exploit in a unique fashion. Go to it, Max.

Charles Inman, a Boston newspaper man, is perfecting a publicity plan destined to help independent exchanges in New England put over their pictures in theatres in that vicinity.

Foster Moore, publicity and sales manager for Herman Jans, is a born optimist. Foster admits the past season wasn't so "very good," but then, he adds, "I'm still a young feller and you never know what we'll pull next." Righto, young feller.

Who says you can't successfully do a half dozen things at one time. Lou Berman of Independent Pictures Exchanges of Philadelphia and Washington manages both offices, helps negotiate the big contracts and incidentally supervises all exploitation on his pictures. And we don't know of a single State rights exchange anywhere in this country that made the money that Lou's enterprises grossed last season.

Arrow Breaking Broadway Record

The fact that the day of the Independents is here is again demonstrated by the fact that the Arrow Film Corporation is represented for the second time in one of Broadway's foremost theatres with one of their productions. First came "The Innocent Cheat," the big Arow-Ben Wilson special which enjoyed phenomenal success at B. S. Moss' Broadway Theatre. Now comes the announcement of the booking of the big James Oliver Curwood special, "God's Country and the Law," at the Mark Strand Theatre, Broadway and Forty-seventh street.

A WINNING HAND OF ENTERPRISING FILM MEN
Being the executive staff of Weiss Brothers' Artclass Pictures Corp. Left to Right: Louis Weiss, Adolph Weiss and Max Weiss, and Bert Ennis, exploitation director

Read Page 110

OPEN MARKET

Some Pointers About

BETTY BLYTHE

in

"How Women Love"

Star

Betty Blythe fresh from her triumphs in "The Queen of Sheba," "Fair Lady" and "His Wife's Husband." The most beautiful dramatic artist on the American screen.

Story

Story founded on "The Dangerous Inheritance" by Izola Forrester, published as a novel by Houghton-Mifflin, now being syndicated in leading newspapers throughout the country. An elaborate society melodrama of metropolitan life against a background of wealth and operatic Bohemia.

Cast

Supporting Miss Blythe are the following players: Gladys Hulette, Robert Frazer, Charles Lane, Julia Swayne Gordon, Harry Sothern, Henry Sedley, Katherine Stewart, Templar Saxe and Signor Salerno. These names must carry weight with all genuine "fans" and experienced exhibitors.

Director

Kenneth Webb, who has been with the Whitman Bennett Studios almost continually since leaving Famous Players. He directed Miss Blythe in "Fair Lady" and "His Wife's Husband."

Scenario

By Dorothy Farnum, who wrote the scripts for "Fair Lady" and "His Wife's Husband"—regular writer for the Whitman Bennett studios in conjunction with productions directed by Mr. Webb.

Sets

By Elsa Lopez formerly with Griffith and Famous Players—art director for "Fair Lady" and "His Wife's Husband." The sets will be as elaborate as any ever constructed by the Whitman Bennett Studios for First National or United.

Atmosphere

The atmosphere combines New York "high society" and "Bohemia." It is correct to the most minute detail. Two hundred extra and type artists are used in the "society opera" episode alone.

B. B. PRODUCTIONS, Inc.

JAMES A. GAUSMAN, *Sales Manager*

15 West 44th Street, New York City

Big Pictures For Big Buyers

The Howells Sales Company will offer at least

TWELVE FEATURES

for independent release in the 1922-23 season. It took this organization a year to get this product, as they were very carefully selected.

Three of these are ready for immediate release

"SON OF NAPOLEON"
"SOLD FOR A MILLION"
"COUNT CAGLIOSTRA"

Write for details of the other features

Some of our pictures now playing

Poli Negri—"Vendetta"

Poli Negri—"Intrigue"

Herbert Rawlinson and Catherine Calvert
"You Find It Everywhere"

Violet Hopson and Stewart Rome
"Daughter of Eve"

Grace Darmond "Hope Diamond" serial

Son of Tarzan—Serial

HOWELLS SALES COMPANY

729 7th AVENUE NEW YORK CITY

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in.

American Releasing

DARING DANGER. Good program picture, if you like westerns. H. L. McClure, Gem Theatre, Sidney, Ohio.

SISTERS. I consider this picture the best I have played since the first of the year, and I have played many of the so-called big pictures. Patronage; family. Attendance; great. N. F. Page, Rialto Theatre, Superior, Wisconsin.

Associated Exhibitors

ANNE OF LITTLE SMOKY. Good, pleased all. Somewhat drawn out. Well acted. Put a good two-reel comedy with it, if you run it. Patronage; middle class. Attendance; fair. Wm. Thacher, Royal Theatre, Salina, Kansas.

Equity

STRAIGHT FROM PARIS. C. K. Young does it up well. A good picture. Advertising; lobby, newspaper. Patronage; small town. Attendance; fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

STRAIGHT FROM PARIS. Young plays splendid part. Just fair picture. Rotten print, so dark you couldn't see at times. Advertising; ones, threes, photos, slides, two papers. Patronage; mixed. Attendance; poor. E. T. Dunlap, Dunlap Theatre, Howarden, Iowa.

WORLDLY MADONNA. While we find the theatre public do not like double parts, still Clara Kimball Young pleased by her finished acting. She has always proven good in this city. Advertising; usual. Patronage; best. Attendance; excellent. J. I. Sims, Reliance Theatre, Orangeburg, South Carolina.

First National

CUP OF LIFE. Here is a 100 per cent picture that any audience will enjoy. Good photography, fine acting and thrills galore. Book it by all means. You can't go wrong. Advertising; two ones, one three, slide. Patronage; small town. Attendance; poor, due to floating theatre in town. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

HAIL THE WOMAN. One of the most perfect pictures I have ever been privileged to exhibit. Gave special screening. All pleased. Advertising; extensive. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

HOMESPUN FOLKS. I class this up among the good ones. It's different and will please. Will stand advertising. Patronage; small town. Attendance; poor. E. E. Corr, Princess Theatre, Thompson, Iowa.

MAN-WOMAN-MARRIAGE. Good picture, but not as wonderful as they say it is. Will satisfy about 80 per cent. Advertising; usual allotment of advertising. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

MOLLY-O. Very good show. A lot of the curious came to get a look at Mabel. Advertising; twenty-four sheet, ones, photos and slide. Patronage; small town. Attendance; good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

MOLLY-O. Opened to fair business, but picture did not seem to hold up. All who saw it liked it. First National gets the cream on this one, along with the rest of their specials. Advertising; plenty of newspaper display to pack any theatre, ones, threes, cards. Patronage; mixed. Attendance; fair. J. S. Kallett, Strand Theatre, Rome, New York.

What Do You Say?

Walter Odom, Dixie Theatre, Durant, Mississippi, says, "I hope every picture show exhibitor, all over the whole continent, will use these information columns to make known to us the good pictures and the ones to keep away from. Don't neglect this! Let's all pull together for better pictures. When the producers treat us fair let's tell them: when pictures pinch us, let's holler."

What do YOU say? There's always a report blank on last page of this dependable tip department. Use it today!

PLAYTHINGS OF DESTINY. Excellent picture. High rental cost prevented a profit. Should have made money on this, picture was shown for the benefit of the kiddies' milk fund. Advertising; newspapers, billboards and the endorsement of the civic clubs. Patronage; high class. Attendance; fair. John A. Schwalm, Rialto Theatre, Hamilton, Ohio.

RIVERS END. For a mounted police picture, it would be hard to beat. Was well liked by my patrons. Advertising; ones, threes, photos, newspapers and screen. Patronage; neighborhood. Attendance; good. Edw. W. Werner, Windsor Theatre, Canton, Ohio.

SEVENTH DAY. Poor ending. Not 1-2-3 with "Tol'able David" or "Sonny." Just fair. They won't go out praising it. Business below average. Patronage; neighborhood. Attendance; poor. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

THE SILENT CALL. We have played many "Curwoods," but this has anything faded we have ever shown. Strongheart is a wonder dog, no doubt. This is all that reports department has claimed. We follow these reports very carefully and book accordingly. Many comments from patrons who had been waiting for this for months. Advertising; heavy. Patronage; county and village. Attendance; fair. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

SMILIN' THROUGH. Wonderful. The greatest advertising chance of a decade. You can't do or say too much. Advertising; some of everything. Patronage; small town. Attendance; good. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

SMILIN' THROUGH. Lived up to all advance promises. Proved big success and did business in spite of opposition of Charlie Chaplin in "Pay Day." Editorial in one paper and letter of appreciation from editor of another paper, on film. Buddy Stuart, Hope Theatre, Dallas, Texas.

Fox

ARABIAN LOVE. Another Valentino. A good program. Advertising; sequel to "Sheik." Patronage; young. Attendance; fair. L. R. Barlydt, Quincy Theatre, Quincy, Massachusetts.

BIG TOWN ROUNDUP. Mix always good, though this is not as good as some. Advertising; extra twenty-four and banner. Patronage; mixed. Attendance; pretty good. S. H. McNeill, Rideau Theatre, Smiths Falls, Ontario, Canada.

CONNECTICUT YANKEE. An excellent production, but failed to register here. Advertising; window cards, boards, programs, etc. Patronage; mixed. Attendance; poor. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

LAST TRAIL. Good picture, fair box office value. Advertising; newspapers. Patronage; general. Attendance; fair. Stanley Chambers, Palace Theatre, Wichita, Kansas.

LAST TRAIL. A Zane Grey story with a fine cast. Got big business and pleased immensely. One you cannot go wrong on if your people like action or western pictures. Lots of action, but not the burlesque kind. Worthy of any theatre. Ben S. Morris, Temple Theatre, Bellaire, Ohio.

LAST TRAIL. A rapid fire western. Everyone pronounced it good. Advertising; posters. Patronage; rural. Attendance; good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

PARDON MY NERVE. Good if patrons like the western type and the majority of movie patrons probably prefer out-door pictures. Advertising; posters and newspapers. Patronage; country town. Attendance; good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

PERJURY. This is a good picture of its kind, very dramatic in theme. William Farnum holds the audience in a vice-like

Straight from the Shoulder Reports

grip. Advertising; usual allotment of posters, slides and programs. Patronage; general. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

QUEEN OF SHEBA. Patrons reported it a splendid production. The best that has been said is not enough. Advertising; banners, photos, ones and threes. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

SHACKLES OF GOLD. A fair picture, but not a story for Farnum. Give me Farnum in western stories such as "When a Man Sees Red," "Riders of Purple Sage," "Rainbow Trail," and he would be the best drawing card on the market. Advertising; average. Patronage; mixed. Attendance; fair. G. K. Nenes, Liberty Theatre, Miami, Arizona.

THUNDERCLAP. A very fine picture and one that will please. Had many compliments on it. Go after this one and you'll never regret it. Advertising; billboards. Patronage; all classes. Attendance; good. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Goldwyn

DANGEROUS CURVE AHEAD. An up-to-the-minute picture and true to life. Your audience will like it. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

GRAND LARCENY. Public cared very little for the story. Advertising; newspapers, etc. Stanley Chambers, Miller Theatre, Wichita, Kansas.

MADE IN HEAVEN. Tom Moore always pleases. Advertising; billboard and paper. Patronage; small town. Attendance; fair. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

WET GOLD. The most interesting underwater picture I ever saw. Advertising; none. Patronage; all classes. Attendance; good. C. W. Jennings, Rovonia Theatre, Ore Bank, Virginia.

Hodkinson

FACE OF THE WORLD. The picture very good. Some remained to see it twice. Advertising; paper, one sheets, photos, slides, etc. Patronage; country town. Attendance; fair. H. Harvey, Palace Theatre, Dixon, California.

THE LIGHT IN THE CLEARING. Produced by T. Hayes Hunter; he directed "Earthbound," a classic. Written by Irving Bacheller; a clever story teller. Acted by a competent cast. Awful! Impossible! and Senseless! for me. Seven reels of the most tedious, boresome stuff I ever inflicted on this long suffering public. Roasted here to a finish. They just said rotten! and the sad part of it was they called the turn. Keep off this, it isn't worth playing if you get it for nothing, and let your patrons in free, for they'd want to charge you for what it did to them mentally. Advertising; usual. Attendance; good. Patronage; health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

RIP VAN WINKLE. Nothing to it, had to pull it off. Suitable for a school picnic or an undertakers' bazaar. Advertising; sixes, threes, ones, heralds. Patronage; usual. Attendance; poor. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SPENDERS. I found this one to be A No. 1. Didn't draw very well, but no fault of the picture. Pleased 90 per cent. Patronage; mixed. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

Metro

CONQUERING POWER. An excellent production. Alice Terry and Valentino again scored. Such pictures as this if reasonable enough to get over, will mean life to theatres. Advertising; thoroughly. Patronage; general. Attendance; good. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Paramount

AFTER THE SHOW. Too slow; cut two reels out and it's good. Wm. De Mille overdoes, puts too much stuff in everything. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

BEAUTY'S WORTH. Patrons differed on this; some said "fair," others "fierce." Should say it pleased about fifty-fifty. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BOOMERANG BILL. Starved to death on this one. No one but a roughneck would come in to see a picture with a name like that. "Boomerang Bill"—some name! We don't want to be boomeranged any more; not long ago we had "Boomerang Love" from this same company. A little long on this "boomerang" stuff, it seems. "Watch 'em, Fido!" Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

THE CHARM SCHOOL. Just the kind of a picture that the fans like Reid in. Drew well. Advertising; newspaper. Patronage; small town. Attendance; good. N. R. Carskaden, Music Hall, Keyser, West Virginia.

CITY OF SILENT MEN. Tom Meighan does fine in this one. Cast and story good. Can be used as special. Advertising; regular. Patronage; small town. Attendance; fair. Thos. J. Romine, Isis Theatre, Roseville, Illinois.

ETERNAL LIGHT. Good picture. Had a choir of forty boys and girls, but failed to get them in. Daylight and fine weather against us. Advertising; usual. Patronage; regular. Attendance; very poor. H. R. Walker, Classic Theatre, Dartmouth, Nova Scotia, Canada.

GET RICH QUICK WALLINGFORD. Good comedy. Pleases the majority. Advertising; regular. Patronage; mixed. Attendance; fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

Pathe

FELIX O'DAY. Exceptionally good program picture. Advertising; lobby and daily papers. Patronage; laboring class. Attendance; fair. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

GIRL IN THE WEB. Good mystery play filled with enough interest and suspense to make it a fair program offering. Advertising; newspaper, posters, handbills. Patronage; small town. Attendance; fair. Kenneth Thompson, M. W. A. Hall, Hancock, Wisconsin.

THE SAGE HEN. A No. 1 picture. A high-class western. Gladys Brockwell does wonderful acting. It really brings tears and laughter. Many favorable comments. Patronage; mixed. Attendance; good. Emily P. Kenney, Pastime Theatre, Northwest Harbor, Maine.

WOMAN WAKE UP. An old theme handled in a fairly favorable manner. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

R-C

THE BIGAMIST. One of the worst I ever laid awake and tried to see. Why? Tell me, please, do we have these English things at any price? Just one more like this and my people will make me take to the short grass. Enough stalling in this to discourage anyone. As near nothing as we have ever shown. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

BILLY JIM. Better than "Duke of Chimney Butte." Star is good drawing card in this city. Advertising; regular, newspaper. Patronage; mixed. Attendance; good. John F. Carey, Liberty Theatre, Providence, Rhode Island.

THE FIRST WOMAN. Very good picture with Mildred Harris as the star. Fine plot with good ending. Advertising; photos, posters and handbills. Patronage; mixed. Attendance; fair. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

QUEEN OF THE TURF. Five full reels of first-class entertainment. Exceptional photography, some wonderful shots. Advertising; twenty-fours, one six and two threes, photos, six ones. Patronage; small town and tourists. Attendance; good. K. C. Collins, Amusu Theatre, Strattan, Colorado.

Selznick

CHIVALROUS CHARLEY. One of the best Eugene O'Brien pictures we have run. Plenty of action and fun. Book it. Advertising; photos, posters, newspapers and bills. Patronage; mixed. Attendance; fair. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

SHADOWS OF THE SEA. Only an average program picture, however nobody complained. Advertising; ones, threes, sixes, slide and programs. Patronage; general. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

WIDE OPEN TOWN. We think it one of the best things Conway Tearle has ever done. By the way it is time he was making a good one. Conway has been slipping lately. This one pleased and will restore confidence. Play it by all means. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

United Artists

WAY DOWN EAST. The best picture I ever had. Played two days, the first day had to hang out the S. R. O. and then couldn't keep them out. Thos L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

Universal

THE DEVIL'S PASSKEY. Fine acting but the story was punk. This was the worst we ever had slipped on us for a special feature. Half the people walked out in the middle of the picture. Advertising; extra heavy. Patronage; small town. Attendance; fair. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

DON'T GET PERSONAL. Ran this on Saturday to farmers, mill people and society folks and pleased them all. Advertising; usual. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

FOOLISH WIVES. Opened to a big matinee, but before half of "Foolish Wives" was over I felt foolish to see my audience

Straight from the Shoulder Reports

disappearing. Night very bad and next day terrible. The worst picture I ever played. Hurt business for the next week after. I buried it. Advertising; unusual. Patronage; mixed. Attendance; very poor. J. S. Kallett, Strand Theatre, Rome, New York.

THE FOX. I have used a few of Carey's and reviewed many others in Moving Picture World. I can't say that the productions bat up anywhere near three hundred, but I want to take my hat off to "The Fox." Good plot, stupendous action and best of all a most liberal helping of some of the greatest western scenery that I have seen on the screen. Every American ought to see this production, if only for the scenery. Advertising; slides, one sheets, announced on monthly program. Patronage; village and rural. Attendance; poor, account of muddy roads. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

THE KISS. A good picture with plenty of action. Did not take good with my house though. Advertising; billboard. Patronage; town and country. Attendance; fair. O. K. McNemar, New Electric Theatre, Burnsville, West Virginia.

KISSED. Miss Prevost plays with deft touches and brings out all the attractive qualities to be found in the story of this nature. The more sedate class of patrons may not be interested, but youth will understand and enjoy the many kissing episodes. Frank Glendon has made a likeable hero and Lloyd Whitlock a clever Dr. Moss. This picture was carefully staged, the ballroom scenes being attractive. A good feature. Patronage; general. Attendance; good. Harold Clouse, Hollywood Theatre, Highwood, Minnesota.

PLAYING WITH FIRE. Good picture for any program. In my own estimation sub-titles helped to carry picture through. Pleased everyone. Advertising; ones and threes, slides. Patronage; small town. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

WONDERFUL WIFE. A good picture for a society town, won't take with all classes. Advertising; ones and photos. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Vitagraph

GOD'S COUNTRY AND THE WOMAN. Fine northern picture, wonderful scenery. Curwood pictures always draw here. Pleased all. Advertising; newspaper and lobby display. Patronage; general. Attendance; fair. Smith & Correll, Portland Theatre, Casselton, North Dakota.

MAN FROM DOWNING STREET. Deals with Rajahs and British secret service men in British possessions. Women did not care for it. Just fair in my estimation. Our patrons like modern American stories. Chas. H. Ryan, Garfield Theatre, Chicago, Illinois.

RAINBOW. Vitagraph had to substitute on me and this thing apparently was the first that the slipper happened to lay his hands on. Posters were enclosed with it. The Moving Picture World review has it sized up about right. Probably would have been considered quite some production eight years ago, but is not up to present day standards. Sometimes I feel as if I could preach a whole page about my views concerning the hundreds of mediocre features produced yearly under the policy of get-the-small-exhibitor's-contract-for-52-picture-a-year-and then-hustle-to-beat-thunder-to-grind-one-out-ready-for-him-each-week. "Rainbow" strikes me as a very typical example. Every small exhibitor who signs a 52-a-year contract is encouraging this waste in our industry. Advertising; one sheet. Part of lobby display (remainder would have repelled instead of acted as an attraction). Bottom third of three sheet, top consisted of view of a tramp attacking heroine and would have kept out the very class of patronage that I am working hard to get in. Patronage; village rural. Attendance; poor. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

SON OF WALLINGFORD. Very good picture. Comedy-drama of today. Advertising; regular. Patronage; middle class. Attendance; fair. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

TOO MUCH BUSINESS. A clever, entertaining picture of the kind that does not have anything big to aid exploitation and which does not have the advantage of national advertising to bring them in. But a picture that will satisfy any audience. Advertising; fully, lobby, one column eight inches in two evening papers. Patronage; rural town. Attendance; fair. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance.....

Good, Fair, Poor

Theatre .....City .....State .....

Date .....Signed .....

Comedies

FALL GUY (Vitagraph). Not as good as usual Larry Semon's, but satisfactory. Advertising; regular. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

FOR LAND'S SAKE (Educational). The best "stunt" comedy in many a day, and for slapstick the "Mermaids" are in a class apart. Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

THE PALE FACE (First National). Judging by the price I thought his new comedies were wonders, but this, the first I tried was not to be compared with some of those he made for Metro. Be careful not to step on this too strong. Advertising; more than ordinary. Patronage; small town. Attendance; poor. A. LaValla, Community Theatre, Bethel, Connecticut.

PAY DAY (First National). A good two-reel comedy. It's too short. Not worth the money we paid for it when we came to count up after the last show. Patronage; neighborhood. Attendance; fair. Chas. H. Ryan, Garfield Theatre, Chicago, Illinois.

THE PLAYHOUSE (First National). A very original double exposure affair, that is decidedly unfunny. Not to be compared with the comedies this "comic" released on the Metro program, despite the "requested rentals" are much more, exhibitors if you haven't booked this series, go slow. If the "Playhouse" is a sample, they are an inferior lot. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Serials

ADVENTURES OF TARZAN. (State Rights). First two episodes capacity house. Will run next Saturday 14th episode to about 100 people. It has absolutely killed the serial business. Advertising; every way possible. Patronage; all classes. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

Short Subjects

LEATHER PUSHERS (Universal). Attendance falls off weekly on this series. Very sorry I booked it, because of harm it has done us. Advertising; mailed programs, two newspapers. Patronage; very ordinary. Attendance; poor. F. F. Von Court, Royal Theatre, Princeton, West Virginia.

MOVIE CHATS (Hodkinson). Have run first four. I pulled for good house on number one and made a talk before reel started. Told patrons the why and wherefore of movie chats. They like it. Advertising; usual. Patronage; small town. Attendance; poor to fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

State Rights

ASHAMED OF PARENTS (Warner Bros.). Good picture, pleased 90 per cent of audience. Four misframes. Why don't the distributor send inspected films. Advertising; one sheets, threes, photos and newspaper. Patronage; better class. Attendance; poor, on account of ice cream festival and free moving picture show. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

TEN NIGHTS IN A BARROOM (Arrow) Patrons liked it. We played this percentage. The picture got the money—we had the work minus the money. The exhibitor should get the 60 per cent and the picture 40 per cent. We have decided to play no more percentage pictures other than on this basis. Attendance; fair. H. R. Walker, Classic Theatre, Dartmouth, Nova Scotia.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Beauty's Worth

(*Marion Davies—Cosmopolitan-Paramount—6,751 Feet*)

M. P. W.—An amiable little story has been dressed up with the customary Cosmopolitan lavishness, directed by Robert G. Vignola and interpreted by a large and competent cast for the purpose of creating a vehicle for Marion Davies.

N.—It ought to get by as well as anything Miss Davies has ever done.

T. R.—Judged from a purely artistic standpoint "Beauty's Worth" registers as a delight to the eye.

F. D.—Attractive production and visual appeal goes with star.

E. H.—A study in style, an intensive one, with a made-to-order story that gets better as it develops.

For Big Stakes

(*Tom Mix—Fox—4,378 Feet*)

M. P. W.—Fire scene in Fox production starring Tom Mix is big thrill.

F. D.—First rate for star's admirers and the Western fans in general.

E. H.—An expensive and well produced comedy-drama.

T. R.—A typical Western, full of real live action and holding possibly a greater chance for the star to "show off" than in any of his former pictures.

N.—It moves along rapidly enough for those who like action in the raw.

The Storm

(*House Peters—Universal—7,400 Feet*)

M. P. W.—From a showman's angle, "The Storm" is a knockout It has everything!

N.—Here's a picture for you! It towers over anything of its kind ever presented on the screen.

T. R.—One of the finest pieces of motion picture art that has ever been exhibited on the American screen is "The Storm."

E. H.—A winner!

F. D.—"The Storm" is one of the best of the Northern pictures recently released, and there has been a number of them.

South of Suva

(*Mary Miles Minter—Paramount—5 Reels*)

M. P. W.—Never has Mary Miles Minter appeared more attractive or charming.

F. D.—Common place story but good direction keeps it interesting.

T. R.—The best that can be said regarding "South of Suva" is that it is very prettily photographed and provides charming backgrounds for the dainty figure of the star.

E. H.—A South Sea Island picture minus shipwreck and plus genuine-looking backgrounds. Also a story that tracks and occasionally touches new ground.

N.—The big appeal of this one is that it's a bit different from the present run of film stories.

One Clear Call

(*H. B. Walthall—First National—7,450 Feet*)

M. P. W.—Good all-around entertainment.

E. H.—Artistic production. . . . Moderate entertainment of the society-mystery type.

F. D.—Fine acting and direction make vivid and interesting drama.

T. R.—The most significant fact about this picture is that it stretches over seven reels and yet—there isn't a superfluous inch of film in it.

N.—A 90 per cent. film depending upon its story, cast and direction rather than spectacular appeal.

Our Leading Citizen

(*Thomas Meighan—Paramount—6,634 Feet*)

M. P. W.—Delightful comedy-drama.

T. R.—Very pleasing comedy-drama.

N.—He has crowded it full of charming incident, considerable local color and as fine a sample of homespun realism as has come forth in some time.

F. D.—Pleasing comedy offering that should go well.

E. H.—Should go well.

Tracks

(*Noble Johnson—Associated Exhibitors—5,466 Feet*)

M. P. W.—A Western enriched with a little deeper human interest than usual.

T. R.—It is well done and creates some good thrills.

F. D.—Interesting Western built from familiar material.

N.—As Westerns go, this one has few qualities that distinguish it as being off the beaten path.

A Woman of No Importance

(*Featured Cast—Selznick—5 Reels*)

M. P. W.—Interesting picturization of famous Oscar Wilde play.

F. D.—Not an asset to the campaign for better pictures.

T. R.—The play makes interesting fare.

N.—Satisfying entertainment since it tells a story with a moral, builds well through a sequence of interesting scenes and is competently acted

Motion Picture Salesmen Elect Baren President

At a meeting of the Motion Picture Salesmen, Inc., June 6, in New York the following officers were elected: L. Lawrence Baren, Pioneer, president; Jesse Levine, Paramount, first vice-president; Benjamin Rapoport, Pioneer, second vice-president; Louis Weinberg, Select, treasurer; E. C. Bullwinkle, Vitagraph, financial secretary; Samuel Shapin, Climax, recording secretary; William Osborne, Robertson-Cole, sergeant-at-arms; Harry Furst, Universal, trustee; Meyer Solomon, Select, trustee. The Executive Board is composed of Benjamin Roman, Goldwyn; Nathaniel Liebeskind, Apollo; Herman Kram, Arrow; Matty Kahn, Apollo; Jesse Levine, Paramount.

On July 21, the first annual outing will take place at the Bear Mountain Inn. The management of each exchange has consented to call it a holiday.

Gunning Sued Over Percentage of Film Receipts and Notes

Suit has been filed in the New York Supreme Court by the Commercial Traders Cinema Corporation against Wid Gunning, Inc., to recover $5,192. On the ground that the defendant is a foreign corporation Justice Donnelly issued an attachment against the property of the defendant in this jurisdiction to insure the payment of a possible judgment.

It is charged by the plaintiff that in September, 1921, the plaintiff and F. C. Gunning entered into an agreement by which Gunning assigned to them 40 per cent. of the receipts from "Our Mutual Friend," and authorized the F. B. Warren Corporation, distributors, to pay over this percentage.

Subsequently, it is alleged, on December 5 last, Gunning borrowed from the plaintiff $21,000, giving several notes as security and assigning to the plaintiff 70 per cent. from the receipts of the above picture. It is claimed the notes matured and are still unpaid, and that from the proceeds of the percentage agreement on the receipts from the motion picture, there is still due the sum that is being sued for.

A Club of Non-Union Projectionists Formed

A statement issued by George H. Cole, president of the Reel Club, Inc., motion picture projectionists, says that the organization has been instrumental in obtaining positions for a large number of its members in theatres where union men are not employed.

The club was organized in January, 1922, and was granted its charter under the membership laws of New York in February of the same year. The club, according to Mr. Cole, is not operated to encroach on the premises of union labor, and its members take positions only in theatres which maintain an "open shop" policy. "We are not strike-breakers in any sense of the word," Mr. Cole explained.

The offices at present are at 121 East Twenty-third street, New York City. The officers are George H. Cole, president; W. Spencer, secretary; H. Fitchew, treasurer; Walter O'Rourke, Leroy Withers and Ralph Stillings, board of directors.

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"Fools First"

Marshall Neilan's Melodrama Full of Thrills

Reviewed by Clarence L. Linz.

A thrill in every foot of the film, "Fools First," a Marshall Neilan picture released through First National, holds the audience spellbound and causes them to laugh with reactionary relief when "The End" shows on the screen. From the standpoint of real life, it is rather an impossible plot, but it is fine theatrical entertainment.

The picture received its premier at Crandall's Metropolitan Theatre in Washington, where the box office receipts indicated the entertainment value of the film. It is a melodramatic romance dealing with the experiences of a young forger and a girl who undertook his reformation. The early episodes of the play reveal the activities of a band of crooks, under the leadership of Tony, the Wop, who provides some exciting incidents.

There is enough murder and knife play to satisfy anyone—to offset that there is a balancing quantity of comedy and romance.

Richard Dix and Claire Windsor contribute excellent impersonations in the two leading roles. Claude Gillingwater, as a new type of millionaire banker, interested in criminology, is excellent. Helen Lynch, as the "human lure," assistant to the gang, and Raymond Griffith, as the "Wop" head of the gang, carry their work well. The child who plays an important bit attracted attention.

The Cast

Tommy Frazer.....Richard Dix
Ann Whittaker.....Claire Windsor
Denton Drew.....Claude Gillingwater
"Tony, the Wop".....Raymond Griffith
Spud Miller.....George Siegmann
"Blondie" Clark.....Helen Lynch

Suggested by the Story by Hugh McNain Kahler.
Directed by Marshall Neilan.
Length, 5,773 Feet.

The Story

A young forger gets three years up the river and when he returns he finds his girl waiting for him. She gets him interested in a scheme for robbing the bank in which she is employed. They plan a robbery which is to take place in one year. He gets the money, but becomes remorseful and agrees with a confederate to give it back. The gang meets him on his way back and gets the box of money. He tells the girl what has happened and they go to the home of their employer and explain the situation. Here they learn that the box contained only paper and that the president of the bank had caught onto their scheme. He forgives them and the two start out upon the straight and narrow.

"A Pair of Kings"

Larry Semon amid palatial settings worthy of a grand and glorious feature production is a good comedy note in itself. It is only the material appointments that are plutocratic, however. Here is low comedy dressed up in silks and ermine, and the accustomed eye will detect the over-all and barnyard simplicity of the actions underneath the new grandeur. The pompous introduction and sweeping sub-titles cleverly accentuate the crudeness that is to follow and altogether this is one of the most unusual and successful of Semon's recent contributions. If you want a rough and tumble farce, consisting of a succession of hard fights, here it is.—M. K.

IN THIS ISSUE

"Fools First" (*First National*)
"Up in the Air About Mary" (*Associated Exhibitors*)
"Slim Shoulders" (*Hodkinson*)
"Perils of the Yukon" (*Universal*)
"The Understudy" (*F. B. O.*)
"While Satan Sleeps" (*Paramount*)
"The Real Adventure" (*Cameo*)
"When the Devil Drives" (*Associated Exhibitors*)
"Trimmed" (*Universal*)
"Nine Seconds From Heaven" (*Rialto*)

"The Understudy"

Doris May Star of Farce Released by Film Booking Offices of America

Reviewed by Fritz Tidden.

Doris May gives a better performance in her current starring vehicle, "The Understudy," than she has displayed in past releases. She has foresworn to some extent her tendency to overact, with agreeable results, and in acting at the fast tempo the action has been set she strives valiantly to maintain the farce-comedy spirit. Miss May is supported by a cast that works as hard as she does to put the laughs across, and among which Christine Mayo does the most finished piece of acting.

"The Understudy" tells an utterly improbable story, which has always been permissible in farcical entertainment if well handled, of a young woman who masquerades as the fiancee of the absent son of the two old folks with whom she is persuaded to live. The usual situations and incidents developed in this sort of tale are incorporated during the progress of the picture. An attempt has been made to enforce the laughs with ultra rapid action of the characters in the individual scenes, and there is more fast walking across the screen than in any film brought before the gaze of the reviewer in some time.

The Cast

Mary Neil.....Doris May
Tom Manning.....Wallace MacDonald
Grace Lorimer.....Christine Mayo
Martha Manning.....Otis Harlan
Cathbert Vane.....Arthur Hoyt

Story by Ethel M. Hadden.
Scenario by Beatrice Van.
Directed by William A. Seiter.
Length, 4,537 Feet.

The Story

A fond parent whose son has taken too much interest in an actress sends the son West and offers to buy off the annoying woman. When she appears to claim the check the father discovers by means of a photograph that it is not the girl. He invites her to become a member of the family for awhile and all become much attached to the impostor. Of course, it turns out that she is a girl who has taken the actress' place when she was obliged to leave town. The son returns and falls in love with the understudy, is rushed into a marriage with her by the father before the real actress returns to make trouble.

"Trimmed"

Clean Comedy Makes Universal Western Starring Hoot Gibson Satisfactory Entertainment.

Reviewed by C. S. Sewell.

Comedy, clean, wholesome laugh-getting situations, injected into "Trimmed," a Universal picture starring Hoot Gibson, make it a satisfying picture which will provide good entertainment for general consumption. The story itself is a Western melodrama, but it has been brightened up into a comedy drama by the injection of a number of laughs. The situation where the hero after he has been elected sheriff starts out on a mule to capture a murderer and is balked by the balking of the mule that refuses to budge is a gem. Another humorous situation is where the villagers are waiting to give the conquering hero a glorious reception and he makes his entrance ignominiously with a bear at his heels.

There are thrills, too, in this picture, where a footbridge breaks under the weight of the hero and his horse. He survives of course, but how, is not explained. There is also a good fight, and the manner in which our hero captures the culprit is cleverly done.

There is a pretty little romance but not much of the footage is consumed in the telling of this feature; then, too, the locations have been carefully selected and there are many beautiful camera shots.

Hoot Gibson, with his earnest, unaffected manner and good horsemanship, is an almost ideal selection for the hero, and Patsy Ruth Miller is well cast in the opposite role, though she has not much to do. Fred Kohler is a fine type for the villain and the remaining characters are well portrayed. Director Harry Pollard deserves credit for the manner in which he has injected such entertainment value into a conventional type of story.

The Cast

Dick Garland.....Hoot Gibson
Alice Millard.....Patsy Ruth Miller
John Millard.....Alfred Hollingsworth
Bill Young.....Fred Kohler
Nabo Slayter.....Otto Hoffman
Judge Dandridge.....Dick Loreno
Lem Fyfer.....R. H. Sutherland

Story by Hapsburg Liebe.
Scenario by A. F. Statter and Wallace Clifton.
Directed by Harry Pollard.
Photographed by Sol Polito.
Length, 4,583 Feet.

The Story

Returning from service in the A. E. F., Dick Garland enters his home town with a bear at his heels, while his neighbors are waiting to give him a glorious welcome. The political boss nominates him for sheriff, he is elected, but refuses to take orders. He falls in love with the daughter of the former sheriff and soon learns the lay of the land. Starting out to enforce the law, the judge and the boss double-cross a moonshiner and set Dale after him, at the same time Bill Young murders the moonshiner to keep him from squealing. Dale then gets after Young, who bests him in a fight, but when Young seeks to make his getaway on a mule, Dale handcuffs his legs together so he can't get off, and the mule bolts for home, landing him in jail. The gang is implicated in the moonshine deal and the romance comes to a happy conclusion.

Program and Exploitation Catchlines:

Here is a Picture That Will Surely Please You. Fights, Thrills, Western Atmosphere and Above All, Clean, Refreshing Comedy.

Newest Reviews and Comments

"The Real Adventure"

Florence Vidor Star in Well Handled Modern Problem That Makes Engrossing Picture

Reviewed by Fritz Tidden.

"The Real Adventure" is a decidedly worthwhile picture. It deals with a vital modern problem, one that has general interest, in an intelligent manner, and in such a way as to furnish a feature that will wholly satisfy any type of clientele. This same problem has received celluloid treatment before, to be sure, but the interesting way in which it is presented and logically solved in this instance gives it new life. One of the best things that may be said of a picture is that it keeps the spectator's interest riveted for its entire length. "The Real Adventure" does just that. It is a Cameo Pictures production released by Associated Exhibitors through Pathe.

The story has been adapted from Henry Kitchell Webster's novel of the same name. The problem presented in the original, that of a young wife who wants to win the mental respect and be the intellectual companion of her husband and not just his physical mate and more or less of a plaything, sharing his brain as well as his heart, provides a theme that takes intelligent handling to keep it from becoming slushy or trite. And from all departments of production, scenario, direction and acting, it has received that kind of treatment. In addition, there has been injected a number of tried-and-never-found-wanting elements of popular appeal, such as incidents behind the scenes of a musical comedy rehearsal and a wide variety of stunning gowns worn by the chief player, to name but a few of the most prominent. King Vidor directed the production.

Florence Vidor, the star of the picture, gives a performance that is a combination of good acting and personal appeal. She is supported by a company that aid the proceedings greatly by making each character into a human being. The settings are atmospheric and in good taste.

Some of the introductory scenes are rather illogical, and it must be accepted in the beginning that the man who becomes the woman's husband is a millionaire when there is not much conviction, even taking into consideration he may have simple tastes. There are not many millionaires that would ride about town in jammed street cars on teeming rainy days. There would have been just as much conviction in having him just fairly well off instead of possessing a million he doesn't care to dig into for a taxi.

The Cast

Rose Stanton.....Florence Vidor
Rodney Aldrich.....Clyde Fillmore
Mrs. Stanton.....Nellie P. Saunders
Portia.....Lilyan McCarthy
John Walbraith.....Philip Ryder

Story adapted from Henry Kitchell Webster's Novel of the Same Name.
Scenario by Mildred Considine.
Directed by King Vidor.
Length, Five Reels.

The Story

Rose Stanton married Rodney Aldrich, a wealthy and busy lawyer, after a brief courtship. When she begins to realize that her husband wishes her to share his heart, but not his brain, she is unhappy. She studies law so as to be a help to him; he scoffs at the idea. So she leaves him, determined to prove that she is a creature of brains and deserves consideration as such. She wants to be his partner, not his plaything.

In New York Rose enters the chorus as a stepping stone to something better. She seizes an opportunity to design the costumes for the show, makes good and is soon the rage on Broadway as a designer. When another man expresses his love for her, Rose realizes that no matter how much a man may be interested in her work, his deepest interest will be in her as a woman. When her husband comes to her, each has a deeper understanding of the other, and Rose goes back to him, determined to be equally successful in the higher career of a wife and mother.

"Slim Shoulders"

Irene Castle Has an Unusually Adventuresome Role in Latest Hodkinson Release

Reviewed by Mary Kelly.

At the moment when Irene Castle doffs her conventional role and decides to play crook, the picture becomes resourceful and entertaining. It has a startling way of upsetting any preconceived notions of how things are going to turn out. Her maneuvers as a burglar result in an orgy of prevarication that is sure of appreciation among comedy lovers. It is in these more or less farcical flights that "Slim Shoulders" is most effective.

Earlier in the picture too much footage is used in depicting familiar situations. The sacrifices of daughters who marry men they hate so as to relieve their fathers of financial embarrassment have been so numerous in screen literature that they should not be elaborated upon. What follows is so unusually interesting in this case that there should be no delay in getting really started.

Another strong point of favor is the vacation angle. The joys of the summer resort are attractively pictured. Some unusually picturesque spots in Florida have been photographed and the sports of swimming, yachting, motoring and golf contribute some refreshing scenes. Irene Castle has never worn more stunning clothes, and that is a significant statement. She can be safely relied upon to interest feminine fans, and her leading man, Rod La Roque, qualifies in this respect, too.

The Cast

Naomi Warren.....Irene Castle
Richard Langdon.....Rod La Roque
Edward Langdon.....Anders Randolph
John Clinton Warren.....Warren Cook
Count Guilo Morranni.....Mario Carrilo
Mrs. Warren.....Marie Burke

Story and Scenario by Lawrence McCloskey.
Directed by Alan Crosland.
Length, 6,050 Feet.

The Story

Naomi Warren is about to marry Edward Langdon just to save her father's financial reputation. She is saved from this misfortune when Langdon is killed in an auto accident, but as her father's note and forgery are in the possession of Langdon's heirs, she is much worried over her father's fate. One night a burglar attempts to rob her room. She cleverly persuades him that she, too, is a crook and together they plot to get to Langdon's safe. Langdon's nephew, Richard, catches her, but lets her go when she promises to go straighht. He continues to see her and believes that she is a crook. When she finally gets the note, she is unable to keep it, as she has fallen in love with Richard and is unwilling to double-cross him. She explains, and he settles everything by asking her to marry him.

"British Castles"

In this Kineto Review are seen brief glimpses of castles and royal palaces in England and Wales. Most of them have been kept in repair, and are at present inhabited, while some of them have fallen into magnificent ruin. One of the oldest shown is Carnaven Castle, which was begun in 1,284 by Edward I, father of the first Prince of Wales. Another is Picton Castle, a Norman structure built in the 14th century. During Cromwell's time it was garrisoned by the forces of the king and put up a brave defense, but finally succombed to the onslaughts of Cromwell's soldiers.—T. S. daP.

"While Satan Sleeps"

Jack Holt's Second Starring Vehicle Is Western Melodrama—Paramount Release

Reviewed by Fritz Tidden.

A combination of two ever popular themes—the fighting parson and the reforming crook—is presented in "While Satan Sleeps," Jack Holt's second experience as the sole star of a Paramount production. The story, which was done for the screen by Albert Shelby LeVino from Peter B. Kyne's novel, "The Parson of Panamint," that ran in Saturday Evening Post, interlaces these two oft-used themes in a clever fashion, and provides a basis for a production that has distinct elements of popular appeal.

Although the basic material of "While Satan Sleeps" is familiar there are several novel twists to the story that give it a semblance of newness. And it has been handled in such a fresh and expert manner by the director, Joseph Henabery, that the combination theme takes on a further appearance of reinvigoration.

Then the acting is so well done that the spectator really loses sight of the fact that he is watching familiar characters go through some quite well known situations and incidents, and raises the picture far above the average of this type of Western melodrama in which the parson cleans up the rip-roaring dance hall in the desert town, and the crook reforms in the end. Holt gives a performance that is decisively convincing, getting his effects with excellent acting technique and displaying a personality that wins immediate sympathy for himself. He is aided by an unusually competent cast that contains many well known names. Mabel Van Buren and Fritzi Brunette do especially distinctive work.

You may catalogue "While Satan Sleeps" as a Western melodrama of a familiar type that is above average.

The Cast

Phil.....Jack Holt
Red Barton.....Wade Boteler
Sunflower Sadie.....Mabel Van Buren
Salome Deming.....Fritzi Brunette
Bud Deming.....Will R. Walling
Chuckawalla Bill.....J. P. Lockney
Absolom Randall.....Fred Huntly
Mrs. Bones.....Sylvia Ashton
Bishop.....Herbert Standing

Story Based Upon Peter B. Kyne's Novel, "The Parson of Panamint."
Directed by Joseph Henabery.
Length, 6,675 Feet.

The Story

Phil, a convict, makes his spectacular escape through the aid of "Red" Barton. He slips into a pawnshop and comes forth disguised as a parson. While drinking a farewell glass with "Red" in a saloon he becomes involved in a brawl and again falls into the hands of the law, easily slipping through by posing as a visiting parson without a parish. Arrested with him is the "boss" of Panamint in search of a parson. Arriving in Panamint, Phil must first fight the keeper of the local dance hall—a battle which sends the fighting pastor down several times, but which ends with the hard-hitting convict the victor. Gradually he wins the respect and affection of the rough element of the town and the love of one of the girls, but, because of his intimacy with the dance hall habitues, comes into conflict with the leaders of his congregation. When victory over the two contending forces in the town seems his, the law which he attempted to trick out of a few years of servitude, steps in and demands its due. But the girl says she will wait for him to serve his unexpired jail term, and the picture ends with her literally keeping her word, when she is seen outside the prison gates on the day he is liberated.

Newest Reviews and Comments

"When the Devil Drives"

Gorgeous Gowns and Some Fine Interior Sets Are Features of This Associated Exhibitors' Film Distributed by Pathe.

Reviewed by T. S. daPonte.

There are several fine sets in "When the Devil Drives," and the clothes that the women wear in several scenes will have an appeal for feminine fans, but the spectators will not feel that their sympathies are entirely with the chief characters of the production because the latter seem to lack steadfastness of purpose. Their emotions and intentions seem to be swayed like straws in the wind, and thereby cause the theme to lack definiteness. There is also one scene which is far from plausible, and that is where a wounded man is taken to a hospital and one of his friends is admitted to his sick room to argue him out of his intention of prosecuting the woman who stabbed him.

There are two attempted murders, but in each case the would-be assassins' plans miscarry and the victims escape with superficial wounds. One person's escape from the attack of a "killer" might reasonably be expected to lend a punch to a film, but two attempts and two escapes seems like trying to drag in thrills by the heels.

The acting is good. Leah Baird and Arline Pretty carry off the honors. The direction is good in spots and poor in others, particularly in one scene where some entertainers appear on a dance floor, but are so far from the camera that they look like manikins.

The Cast

Blanche Mansfield.....Leah Baird
Grace Eldridge.....Arline Pretty
John Graham.....Richard Tucker
Robert Taylor.....Vernon Steel
Nanette Henley.....Katherine Lewis

Story and Scenario by Leah Baird.
Directed by Arthur F. Beck.
Length, 5 Reels.

The Story

Robert Taylor has been paying attention to Blanche Mansfield, but suddenly tells her that he is going to marry Grace Eldridge. Goaded by jealousy Blanche wounds him with a knife. Grace, hearing of her fiances' entanglement with Blanche breaks off her engagement. Later the two women meet and become friends, neither knowing that the other had been her rival. When that fact comes out Grace shoots Blanche but does not kill her. Their differences are then patched up, Grace forgives Taylor, and Blanche finds happiness with another man who had always been attentive to her.

"Perils of the Yukon"

Universal Chapter-Play of Alaska Furnishes Good Entertainment for Summer Months

Reviewed by Mary Kelly.

"Perils of the Yukon," Universal's new chapter-play, supplies the demand for the serial offering sane entertainment along with the thrills. In fact the thrills in this picture are a secondary consideration. This may or may not be a practical recommendation, depending upon your patrons' preferences. But from an artistic standpoint it is a marked improvement over the type of subject that is designed for a purely sensational appeal.

The Cast

Jack Merrill, Sr. }
Jack Merrill, Jr. } .....William Desmond
Olga.....Laura LaPlante
Ivan Petrof.....Fred Stanton
Neewah.....Princess Neela
Numa.....Chief Harris
Hogan.....Joe McDermott
Scotty McPherson.....George A. Williams
Lew Skully.....Mack V. Wright

Story and Scenario by George Morgan.
Directed by Perry Vekroff and Jay Marchant.

American history in the year 1867, at the time of the purchase of Alaska from the Russian Government, is touched upon in the first chapter and these opening scenes are unusually interesting. The ceremony attending the formal transfer of the territory has an effect of authenticity that is felt more or less through the run of the first three episodes. This effect is emphasized by the actors who are more like human beings than stunt-artists.

The first three chapters are not remarkable for innovations in the way of thrills. "Fangs of Jealousy," which is the first one, is a composite of history, romance and a snow-slide. The second, "Doomed," shows the young hero captured by the Indians, and saved through the love of the chief's daughter. The third, "Tricked by Fate," shows action about thirty years later, most of it being the adventures on board ship where the son of the hero falls into wicked hands. With the exception of the first chapter, which is nearly three reels, each episode is in two reels.

'Up in the Air About Mary'

Louise Lorraine Star in Farce Comedy Released by Associated Exhibitors

Reviewed by Fritz Tidden.

Of late there has been an influx of frigid North and snow pictures for hot weather consumption. Among the first of the other regulation form of summer screen entertainment the farce-comedy photographed on the farm and seaside, with plenty of girls in it, is "Up in the Air About Mary," which is distributed by Associated Exhibitors through Pathe.

This picture is pure farce and is episodic in style. As a whole it will serve as a good light entertainment if too much is not expected. Some of the incidents, which are knit together with a slight plot, are amusing and others are a little too forced to appear as natural comedy.

Louise Lorraine, the star, is attractive and her personality does much in enhancing the value of the picture. Joe Moore, playing opposite her, is a competent actor.

The Cast

Mary.....Louise Lorraine
Joe.....Joe Moore
Mary's Mother.....Laura La Vernie
Algernon Emtihead.....Robert Anderson

Story, Scenario and Direction by William Watson.
Length, Five Reels.

The Story

Mary finds it impossible to wax enthusiastic over the numbskull her social climbing mother has chosen for her husband. On the wedding day she runs away, to the farm of a friend and there meets a youth with whom she falls in love and the affection is returned. Mamma finds out where Mary is hiding and takes her to the seashore. Joe, the new beau, goes along disguised as a chauffeur. The suitor who had received the throwover stages a fake rescue in an attempt to win by heroism Mary's affection and succeeds, but Joe kidnaps her by airship. Mary finds the other man was a fake hero and then that Joe is a millionaire incognito, which pleases Mamma, of course.

"The Stone Age"

This one-reel Snub Pollard Comedy, which has Marie Mosquini featured in the supporting cast, is one of the most ingenious slap-stick laughmakers that has met the anxious gaze of the reviewer for some time. The situations are cleverly conceived, and their treatment, both by the actors and the introduction of what might be called mechanical devices, is a fine example of dexterity in low comedy.

The scene is set in the time designated by the title, with the performers costumed appropriately in animal skins and existing under contemporary living conditions with just enough modern appurtenances to make it laughably absurd.

If you like to hear patrons laugh give them this one. It is slap stick and pure low comedy, but it will not offend the most fastidious. (Pathe.) F. T.

"Nine Seconds from Heaven"

Rialto Productions Offers Weird and Mysterious Though Morbid Foreign-Made Picture.

Reviewed by C. S. Sewell.

Weird, mysterious and fantastic is "Nine Seconds from Heaven," a foreign-made production which the distributor, Rialto Productions, Inc., announces was filmed in Denmark, while the sub-titles place the locale of the story in London. From the standpoint of the average American spectator the story is morbid and gruesome. It deals with a young multi-millionaire who is so bored with life that he decides to commit suicide and is saved by providing an interest in life for him. This is done by the introduction of a girl who falls into the clutches of a hypnotist and his artist broker, who seeks to make way with her as he paints only portraits of the dead. The hero, too, takes a drug which puts him in a death-like trance and there is a scene where gruesome humor is injected in a coffin shop.

The mystery element is well maintained and you are kept in the dark until the very end as to the actual solution, though the average spectator will probably be aware of the fact that the "interest" provided for the hero has been framed up.

The whole story is in the vein of many of Edgar Allen Poe's tales and its appeal to your audience will depend on whether they like this type of production; it is certainly different from the usual run.

The acting is in keeping with the story and the work of the cast, as well as the technical handling of the picture, suggests the German school. There is an anti-climax after the rescue and before the explanation occurs.

The Cast

John Ballard.....Charles King
Doris Burage.....Louise Reinwood

Scene Sequence and Sub-titles by Harry Chandlee.
Length, 5,800 Feet.

The Story

Just as John Ballard is about to commit suicide, a Mr. Wood appears and offers to provide an interest in life. He leaves a wallet which contains clippings, leading Ballard to believe he has been victimized. Joining forces with his friend Morton, who is also about to choose the suicide route, in seeking to locate Wood, they come across Doris Burage's sister, who tells of her having disappeared under the spell of a hypnotist. Investigating they locate the hypnotist and his artist brother. Through a ruse the hypnotist is brought to Ballard's home and Ballard feigning death, locates Doris, but as he is about to rescue her is thrown into a pit of water. His servants rescue the two. Both the girls disappear after arrangements have been made for the wedding to be held the next night. They reappear in time for the wedding and with them are the hypnotist and his brother, as well as Mr. Wood, who explains that it was all a frame-up to secure money for his new show and that his company and Ballard's friends assisted him in putting it over. All ends happily with a double wedding.

Program and Exploitation Catchlines:

See the Unique Experiences of a Bored Young Millionaire Who Was Saved from Suicide by Having an Interest in Life—a Love Interest—Provided for Him.

PROJECTION

By F. H. RICHARDSON

From South Carolina

H. R. Myer, who signs himself Projectionist, Garden Theatre, Charleston, S. C., writes:

Having derived much benefit from the handbook and department, I take the liberty of asking what improvement you would suggest under following conditions:

Simplex projectors, Type S lamphouse. Projection distance, 135 feet. Picture, 16 feet. Working distance of projection lens, 6 inches. Free diameter of projection lens, 1⅝ inches. Plano convex condenser, with 6½ collector and 7½ converging lens. Distance face of converging lens to aperture, 15 inches. Use 100 amperes D. C. at arc. Carbons ⅞ cored positive and 7/16-inch silver tip negative.

I have laid out your optical train to scale, except that the width of aperture is not precise. However, it is not enough out to affect things much. The aperture is shown its wide way.

At a rough guess I would say you are losing from thirty to forty per cent. of the light passing the aperture, though just to what extent this can be avoided is something else again.

You can, and certainly should, have a projection lens with greater diameter, but since with a lens of such long E. F. it will most likely be impractical to get the rotating shutter out to the aerial image (which would, I think, be necessary in this case, because according to the lens charts the aerial image would be smaller than the beam nearer the lens) you will be obliged to add to the width of the master blade, provided you now have it trimmed as small as you can use it with the lens you have.

Not Working to Capacity

As you will see by the diagram, you are only working one inch of the center of the condenser up to its capacity. In other words, only that part of the condenser is putting all the light it passes through the projection lens.

If I were you I would try out a three-combination lenses. While these lenses do not seem to fit all the conditions that ought to fit, nevertheless I have seen them work amazingly well in some cases. I would suggest that you purchase one of them, with the understanding that you may return it in a certain number of days if unsatisfactory; and if satisfactory you will purchase another. They should give you considerably more light. If you don't do that, then by all means get larger diameter projection lenses. You could improve matters some by installing meniscus bi-convex condensers, as per lens charts, but I doubt if there would be enough gain to make it pay.

Another thing: I believe your carbons are too small. If you are really pulling 100 amperes they surely are. The test is, do they pencil-burn to a rather long, slim point?

Unless the carbon remains its full diameter clear down to the crater you would better substitute ¾-inch positive, with suitable diameter negative. The National Carbon Company recommends a one-inch positive and a 7 16 Silvertip for 100 amperes, but while it is true they ought to know, still I doubt if that would represent good practice under all conditions. The carbon should be burned as nearly as possible within five amperes of the point where it begins to pencil—burn to a long, slim tip—though even if it pencils for only one inch it is too small, hence reduces the area and light producing power of the crater.

To sum up: Get a three-combination lens, or lenses of larger diameter, and be sure your carbons are not penciling, but are working as near the penciling point as practical, since a carbon working at capacity is most efficient. Also be sure you work your crater at capacity, 55 degrees angle to the optical axis, all the time.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

Ultra Violet Rays

The following was suplied to me by B. S. Beach, of the General Electric Company, who in return received it from the Cooper-Hewitt offices. Friend Beach asks my opinion of the matter. The article is by F. L. Elliott, one of the Cooper-Hewitt specialists. Mr. Beach remarks that he hopes I will find sufficient of interest in it to justify publication.

After considerable thought I have decided that it ought to be published. Frankly I am not, or at least do not feel myself competent to pass an authoritative opinion on the matter. I have long thought that, at least insofar as projection be concerned, the much-talked-about "violet ray" was and is a considerably overtouted article, as least insofar as has to do with eye strain. Just how far it really affects the general effect upon the projected picture I don't know, because I am never certain that the effects ascribed to ultra violet are really due to that, or to some other thing.

Personally I have suspected many times that it was merely a predominance of some one or more objectionable color, and that "ultra violet" was merely a convenient two-word sentence or name to hide behind, these doing the hiding perhaps themselves not knowing very much about the matter, but not honest enough to admit that fact.

Well, I'm not of that kind. I don't know, and don't care a darn who knows I don't know. Possibly the various effects ascribed to "ultra violet" really are due to that cause; maybe they are not! SHOW ME.

The article follows:

The "Ultra-Violet Light" Bogey

There are two kinds of science; one is the kind that a class of men called scientists follow as a profession, and the other is the kind that young newspaper reporters hand out to the unsuspecting public. There is often a very wide difference in the two kinds. The scientist cares only for the facts as they are, and the uses he can make of them. The newspaper reporter has to have something with a "scare" in it, which gives it "news value."

The cinema studio is vested with a certain amount of mystery in the public mind. It therefore is a natural prey for the newspaper scientist. The weird look of mercury vapor light which is so different from ordinary electric light, must, of course, be dangerous. At least, since the people generally don't use it and know little or nothing about it, it may be described as "dangerous," and thus a good newspaper "story" can be evolved.

Items of "newspaper science" giving various versions of the alleged danger from "ultra violet light" in the cinema studio have gone their rounds in the press both here and abroad. One of these told how special glasses had been invented to protect the eyes of the actors.

Plenty of Real Trouble

If the production of cinema films has any resemblance to other business enterprises it has plenty of real troubles, without borrowing imaginary ones. It may be worth while, therefore, to lay this "bogey" of "ultra violet light" once for all.

So far as the Cooper-Hewitt light is concerned, one very simple fact is sufficient to explode the whole ultra violet theory, viz., sunlight contains a larger proportion of ultra violet rays than the light of the Cooper-Hewitt lamp. Sunlight is harmless when it comes from the natural direction, that is, from overhead. It is only prolonged exposure to clear sunlight reflected from snow, sand or water, and therefore entering the

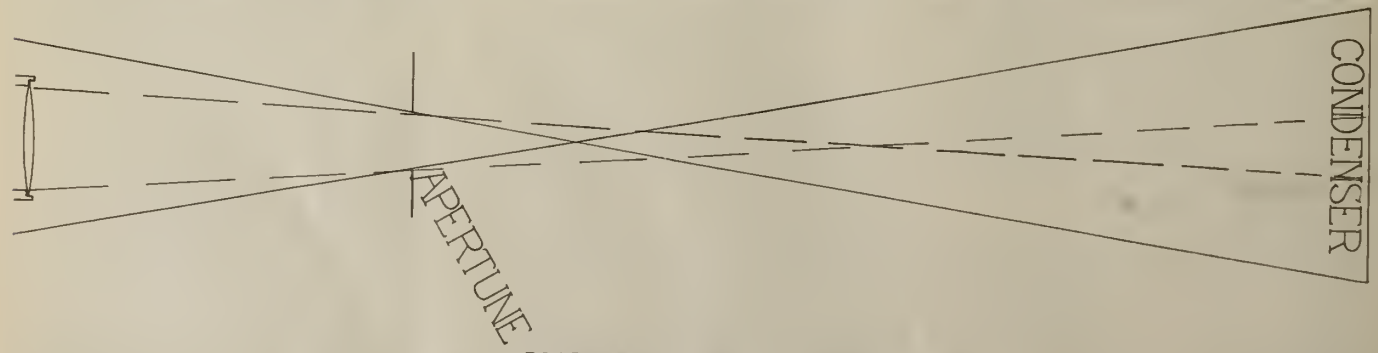


DIAGRAM OF OPTICAL TRAIN
Submitted to Mr. Myer as a means of solving his difficulty

eye from below, that produces serious disturbances in the eye.

Another simple fact worth knowing with regard to ultra violet rays is that glass is almost entirely opaque to these radiations, especially glass containing lead. The tube of the Cooper-Hewitt lamp is made of lead glass, which accounts for the light containing such a small amount of ultra violet. Photographic lenses always contain lead glass, so that very little ultra violet reaches the plate. The lens and transparent media of the eye are also effective ray filters, which cut off most of the ultra violet before it reaches the sensitive retina.

Recently Investigated

Finally, this whole question of the effect of the invisible rays upon the organism of the eye has recently been very thoroughly investigated by two very able scientists, one an oculist and the other an illuminating engineer, and the results of their research show that there is no danger from ultra violet rays in any of the present sources of electric lamps as regularly used.

As a matter of actual fact, the peculiar greenish-yellow light of the Cooper-Hewitt lamp is easier on the eyes than the more familiar reddish-yellow light of the ordinary electric lamps. This has been proven by the experience of thousands of workers of both sexes and all ages, after years of labor under this light. While the light is the standard for indoor cinema photography, this is by no means its chief field of use; its oldest and largest application is in the various manufacturing industries. One automobile plant alone uses some fifteen thousand of these lamps. It is also largely used in the textile industries. Those who have once become accustomed to working under the light have a strong preference for it over the ordinary electric light, many preferring it even to daylight. This mass of testimony from practical experience checks up with the results of scientific investigation.

Strain from Excessive Light

Excessive light of any kind subjects the eye to an unnatural strain, just as excessively loud sounds strain the organism of the ear. The electric arc needs to be used with some care on account of its extreme brilliancy. To compel the eye to receive its direct rays, and particularly when these are concentrated by the powerful reflectors used in spotlights, is flying in the face of Providence.

This marvelously delicate organ is provided with means of defending itself against all the dangers that it encounters under the usual conditions of use; but a beam from a searchlight is not one of the usual conditions. The use of such light as an adjunct to the general illumination for the purpose of strengthening high lights and shadows has an important place in the general lighting scheme; but it should be considered as an extra hazard in respect to the eyesight of the actors, and used with corresponding care.

With this understanding of the properties of the two different kinds of electric lamps now in general use in the studio, those who work under this light may possess their souls in peace, wholly fearless of the ultra violet bogey.

PROJECTIONISTS

Build Your Own Radio Outfit

Build One for the Theatre and Sell It to Your Boss

IT'S EASY

We will tell you how to go about it—if you'll write us.

ROBIN ENGINEERING CO.

203 West 49th Street New York

No Projection Room

Is Thoroughly Equipped Without a Set of the Lens Charts

Price 50 cents stamps

Order Them Today

As to Graphite

H. F. Dean, projectionist, Holyoke, Mass., says:

Read in June 3d issue what the Precision Machine Company has to say with regard to graphite grease for lubricating projectors. I am sending herewith a sample of graphite grease I have used successfully. It is put out by a New York City concern for the lubrication of graphophone gears and main springs.

Give Heed to Precision Advice

As to the use of graphite I would not presume to affer advice counter to that offered by the projector manufacturer. I would advise all projectionists, Brother Dean included, to give heed to the Precision Machine Company letter.

There is no question but that ordinary graphite is not good for use in intermittent oil wells. That it is not good for use on gears was news to me, but since the Precision Company says it has made careful tests which have proved it to be injurious, that settles it.

Tests I have made seem to prove the "Gradex" graphite grease to be good, except that when it is used in a Power's intermittent oil well it has tendency to leak out and make a nasty mess. The leakage is in the oil cup through which the lubricant is inserted.

One projectionist says he overcame this fault by wrapping an ordinary rubber band around the oil cup tightly. It would be impossible for me to pass upon the grease you have been good enough to send, but anyhow I'll use it on Nancy Hank's chain, so it won't be wasted.

Warning: Use no graphite grease which has not been approved by the projector manufacturer. It is the safest way!

What's Your Idea

B. Hilton, projectionist, Valdosta, Ga., says:

With regard to Lewis Cook's letter, Ansonia, Conn., when we cannot remove the cause it is up to us to meet the condition, and this I have done to my entire satisfaction. Mind you, I am NOT defending the gink who splices film without scraping the emulsion off. He cannot be condemned too strongly. But he is with us, and probably will be until we get men of brains and ambition in projection rooms instead of his brand of dubb.

But we may at least prevent breaks in the show as follows: Get a ⅛ or ¼ H. P. motor for the rewinder, and put enough braking pressure against its pull to pull weak splices in two. I have used this plan for five years, and with excellent results.

Of course, you must use your head and rig it up right; also you must be a real honest-to-gosh projectionist and not a mere payday hunter. But after all, friend, your head was designed for something besides a hatrack. Get the boss to go 50-50 on the motor, if he won't buy one for you himself. If he is too much of an ingrowing tightwad to do even that, then get one yourself. It will pay you in the long run.

Um, well, I'll let you folks comment on this scheme. What do you think of it anyhow? Don't go off half cocked, though. I think the plan hath merit, but must be—there, I said I'd let you do the commenting. Go to it!

QUARTER SIZE

2½ inch
2¾ inch
3 inch

$30

3¼ to 6 inches
$25

HALF SIZE

5 to 8¾ inches
$50

9 to 11 inches
$60

SOLD BY ALL LEADING SUPPLY HOUSES

Send for Descriptive Booklet

KOLLMORGEN OPTICAL CORPORATION

35 Steuben Street Brooklyn, N. Y., U. S. A.

We manufacture "Snaplite Jr." lenses for portable projection machines.

CUT YOUR COSTS IN TWO

INSTALL

CORCORAN'S DEVELOPING TANKS

A. J. CORCORAN, Inc.

751 JERSEY AVENUE JERSEY CITY, N. J.

A Five-Dollar "For Sale" Ad

Will convert your old equipment into cash. Try it!

LA VITA CINEMATOGRAFICA

The Leading Independent Organ of Italian Film Trade

SUBSCRIPTION FOR FOREIGN COUNTRIES **SIX DOLLARS A YEAR**

Advertisements: Tariff on Application

Editorial Offices: TURIN (Italy)—Galleria Nazionale

B. F. PORTER TAKES OVER BIG CENTER

Will Have Largest and Finest Motion Picture Trade Center, Equipment Supply House, Public Projection Room, Service and Emergency Station, in the World. Best Experts for Repairing Machines and Generators. Prompt Service for Theatre Troubles.

B. F. PORTER, ENTIRE SECOND FLOOR, 729 SEVENTH AVE., AT 49th ST., NEW YORK

Better Equipment

Conducted by E. T. KEYSER

Planning the Projection Room and What the Five-Year-Old House Needs

THIS week we have with us A. R. Schulze, of the Technical Division of the Nicholas Power Company, and J. G. Berger, president of J. G. Berger & Company, of Jersey City, an authority on electrical installations and apparatus.

To Mr. Schulze, we are indebted for definite instructions, regarding the laying out of efficient and comfortable projection rooms for those wide-awake exhibitors who, following the advice which we gave in our issue of June 17, are about to remodel, enlarge, or rebuild their old projectionists' quarters.

The diagrams with which Mr. Schulze accompanies his instructions, constitute one of the most valuable aids to correct theatre designing that has yet been published.

Mr. Berger makes a brief and keen analysis of the reasons for loss of patronage by a picture theatre and gives twelve practical suggestions in regard to structural remedies that may be applied to advantage.

DESIGNING THE PROJECTION ROOM

By A. R. SCHULZE

Technical Division Nicholas Power Co.

The two standard projection room layouts illustrated have been drawn to show the essential details which should be considered in the construction of a projection room that will properly house all the necessary equipment and enable the projectionist to produce the best results on the screen.

Figure 1 shows a standard projection room for two projectors and one spot light. Figure 2 is for three projectors and two spot lights.

The first thing to be determined is the minimum space required for the projection room proper. An allowance of six feet in length should be made for one projector plus four feet for each additional projector and three feet for each spotlight. The width should be such as to allow eighteen inches between the front wall of the projection room and the lens of the projector, four and one-half to five feet for the length of the projector and a clearance of at least three feet at the back of the projector, making a minimum width of nine to ten feet. The location of the projection, spot light and observation ports as shown in the standard projection room layouts illustrated, are based on the above figures. If space permits, it is desirable to make the projection room proper larger than the minimum requirements. A fairly large projection room, properly ventilated, can be kept at a much lower temperature, and allows the projectionists to move about quickly without getting into each other's way.

To Reduce Distortion

It will also be noted that the projectors are placed as near as possible to the center line of the auditorium in order to give the least sidewise distortion to the picture.

The projection ports throughout which the light beam passes are shown at a height of three feet above the floor level for an average projection angle of 15 degrees. The observation ports have been made large enough to enable the projectionist to have a clear view of the picture when standing beside the projector, but not so large that all the unavoidable sounds in the projection room can be heard in the auditorium.

Instead of one exhaust vent, as required by law, I would recommend two as shown, with additional vents for the motor generator room and toilet. In cases where windows cannot be provided in the rear wall of the projection room, fresh air registers and ducts should be installed as indicated in the plans.

The Wiring

The arrangement and size of the electric wires is clearly indicated in the plans. The feed wires supplying the arcs of the projection machines are brought out through floor boxes and vertical conduits behind each projector, and the spot light connections are made by means of Kleigel plugging boxes as shown. The switch board for controlling the projection room circuits is most conveniently located when mounted at about the center of the rear wall. The small instrument panels shown on the front wall near each projector are for mounting a voltmeter, ammeter and speed indicating instrument, and will enable the projectionist to closely observe the current regulation of the arc lamps and the speed of projection.

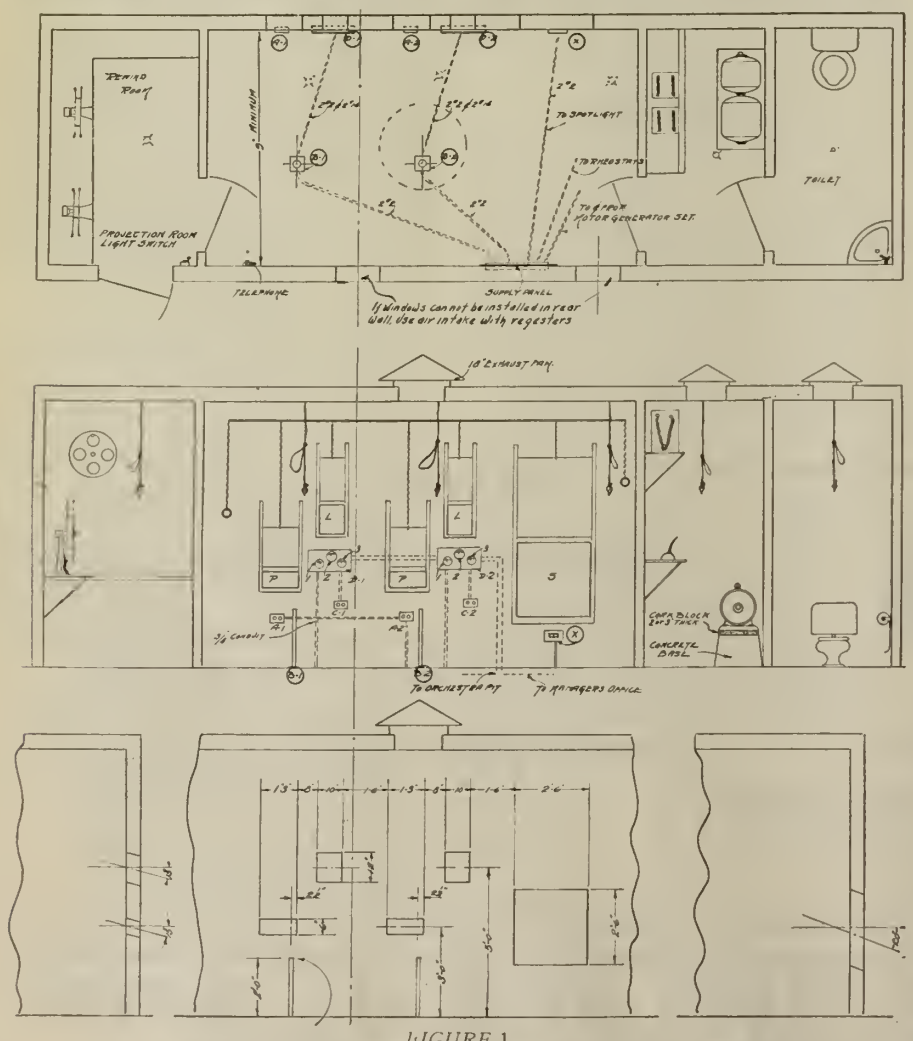
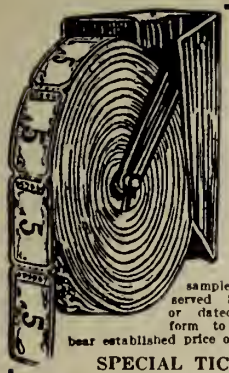


FIGURE 1

A—Single or double hubbell attachment plugs carrying 110 volts for motors. B—Floor boxes, 6" x 6" x 6", set ½" above finished floor. C—Double hubbell attachment plugs for speed indicators and current to mechanism pilot lights. D—Machine meter panels for ammeters and speed indicators. L—Look-out ports. P—Machine ports. S—Spotlight ports. X—Kleigl plugging box, 100 amps. 1—Volt meters—75 volts. 2—Power's [illegible] indicators. 3—Ammeters—125 amps.



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guarenteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diegram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tex paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

MAILING LISTS

MOVING PICTURE AND LEGITIMATE THEATRES

22166 Moving Picture by States per M..	$5.00
1219 Film Exchanges, for List	7.50
196 Manufacturers and Studios	3.50
419 Machine and Supply Dealers	4.00
3674 Legitimate Theatres U. S. & Can..	25.00
810 Vaudeville Theatres	7.50

A. F. WILLIAMS

166 W. ADAMS ST. CHICAGO

SATISFACTION By Far the Best and Cheapest GUARANTEED

Trailers on All Features Developing—Printing Special Title Work

Standard Motion Picture Company

1005-1006 Mailers Bldg. Tel. Central 2347 Chicago, Ill.

Cameramen furnished on short notice.

Immediate Service—No job too small.

GUARANTEED Write Today for Special Prices SATISFACTION

TITLES

FOR ALL PURPOSES — ANY LANGUAGE

10 Years Specializing in This Product Assures You of the

BEST

Moderate Prices :: Quick Service

PREMIER TITLE COMPANY

356-358 EAST 33rd STREET CHICAGO

AMERICAN

Fotoplayer

(Trade-Mark Registered)

The Musical Marvel Write for Catalogue

AMERICAN PHOTO PLAYER CO.

1600 Broadway New York City

G. E. MAZDA

EQUIPMENT

AUTHORIZED DISTRIBUTORS

Full Particulars Furnished

MONARCH THEATRE SUPPLY CO.

724 So. Wabash Ave. Chicago, Ill. 228 Union Ave. Memphis, Tenn.

"Nothing Else Will Do"

NEW STANDARD TYPE

Automatic Ticket Issuing

AND

Registering Machine

UNIVERSALLY ENDORSED

Send for particulars

AUTOMATIC TICKET REGISTER CORPORATION

1780 Broadway • New York

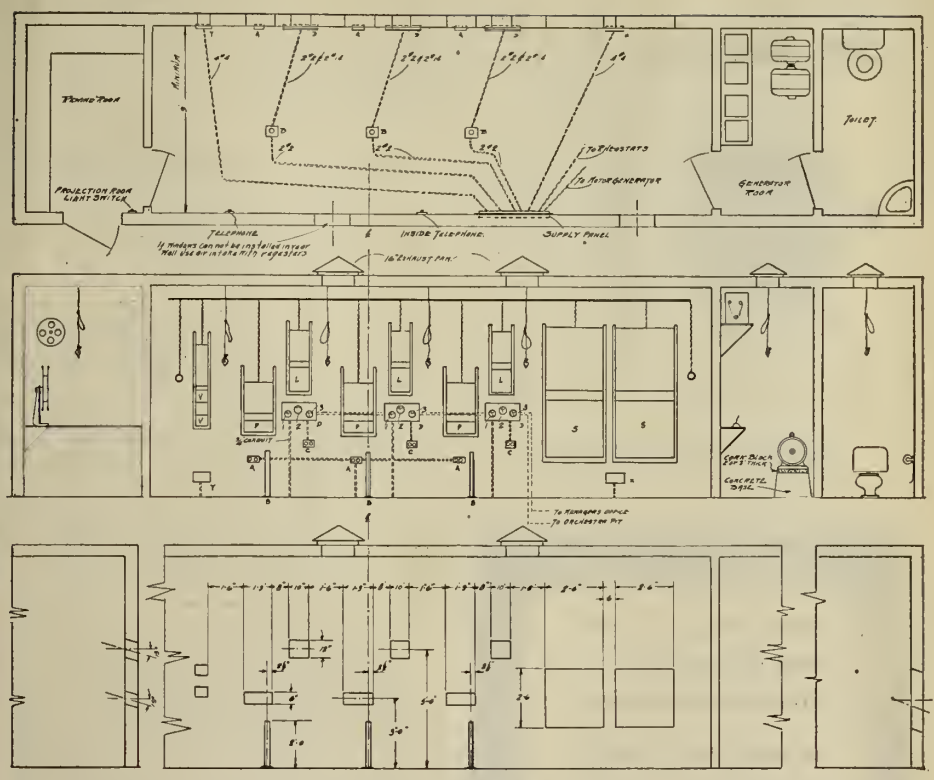


FIGURE 2

A—Single or double hubbell attachment plugs carrying 110 volts for motors. B—Floor boxes, 6" x 6" x 6", set ½" above finished floor. C—Double hubbell attachment plugs for speed indicators and current for mechanism pilot lights. D—Machine meter panels for ammeters and speed indicators. L—Look-out ports. P—Machine ports. S—Spot-light ports. Y—Dissolver ports. X—Kleigl plugging box double 100 amps. Y—Kleigl plugging box double 100 amps. 1—Volt meters—75 volts. 2—Power's speed indicators. 3—Ammeters—215 amps.

serve that a suitable base for the motor generator is shown to raise this machine above the floor and provide a solid foundation which will absorb most of the vibration and reduce the hum to a minimum. Where rheostats are used, they are usually placed on a suitable fireproof shelf in order to economize space and provide a quick escape of the heat generated.

The toilet facilities shown are necessities for the comfort and well-being of the projectionists.

To Suit Individual Cases

Figure 3 shows the projection room of the Fulton Theatre in Jersey City, New Jersey, this room which measures 70'x8", which conforms very closely to the standard projection room described above. In this case the rear wall of the projection room is an outside wall of the building, and several large windows are provided, although they are not shown in the plans. This projection room also runs the entire length of the building, and the ceiling is more than twelve feet above the floor.

One of the finest projection rooms ever constructed is that shown in Figure 4. This measures 35'x11' and was designed for a splendid western theatre which will be opened early in the Fall. The cork linoleum floor covering is easily cleaned and kept free from dust. Cement dust from bare cement or concrete floors is very injurious to the mechanism of the projection machine. The walls have a wainscoting of maroon tiling with green tiling above. These colors make the room sufficiently dark to clearly view the picture on the screen from the observation ports without subjecting the projectionists to the depressing effect of black walls and ceiling. The bath tub and shower bath make it possible for the projectionists to properly refresh themselves after the day's work. This may be regarded as a luxury, but the far-sighted owner of this theatre considers it a good investment.

For the Five-Year-Old House

By JULIUS G. BERGER
President J. G. Berger Construction Co.

When the patronage falls off, remains stationary or only increases slowly it is a pretty good indication that the house is suffering from old age, and that the newer and more attractive houses are getting the business which the old and well known theatre is losing.

One word covers this ailment: depreciation: and depreciation is defined as the result of physical decay, inadequacy and obsolescence.

Now theatres like every other structure, are built to last many years therefore, they don't wear out usually, hence it is not physical decay. If they are inadequate for the demand the owners can well afford to build new theatres, therefore inadequacy does not cause the stagnation that we are dwelling upon in this article. However, obsolescence is the usual cause. And what is obsolescence? It is that which was left behind while progress marched on.

TYPHOON COOLING SYSTEM

TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Big Bargain $10.

f.o.b. Chicago

1/6 H.P. 110 Volt. 60 Cycle

Brand new, strictly high grade motors having good starting torque and liberal overload capacity with 1 year's guarantee.

Overstock due to cancellations and change of frame design reason for this sacrifice. Suitable for projectors, rewinders, grinders, etc.

REYNOLDS ELECTRIC COMPANY

2650 W. Congress St. Chicago, Ill.

RADIO-MAT PATENTED

RADIO-MAT SLIDE CO. INC.

TALK from your screen

WITH your quickly

TYPEWRITTEN MESSAGES

60 RADIO MAT SLIDES $2.

Accept no Substitute.

For Sale by all Leading Dealers

121 W. 42nd St. New York

LA CINEMATOGRAFIA ITALIANA ED ESTERA

Official Organ of the Italian Cinematograph Union

Published on the

15th and 30th of Each Month

Foreign Subscription: $7.00 or 85 francs Per Annum

Editorial and Business Offices:

Via Cumiana, 31, Turin, Italy

"THE BIOSCOPE"

The Representative Weekly Journal of the British Film Industry

Of Special Interest to All Who Buy or Sell Films

OFFICES:

85, SHAFTESBURY AVENUE

LONDON, W. I.

Specimen Copy Free on Request

Foreign Subscriptions: One pound ten shillings (gold)

THEATRE SPECIALISTS

Designers of Over 200 Theatres

C. HOWARD CRANE

ARCHITECT

ELMER GEORGE KIEHLER, Associate

CYRIL E. SCHLEY

Main Office: HURON BLDG., DETROIT, MICH.

Branch Offices: New York, Chicago, Windsor, Ont.

Moving Picture Machines

Complete Equipments—Supplies of All Kinds

Exhibitors' BEST Friend

CUT RATE PRICES

Monarch Theatre Supply Co.

228 Union Avenue Memphis, Tenn.

724 So. Wabash Ave. Chicago, Ill.

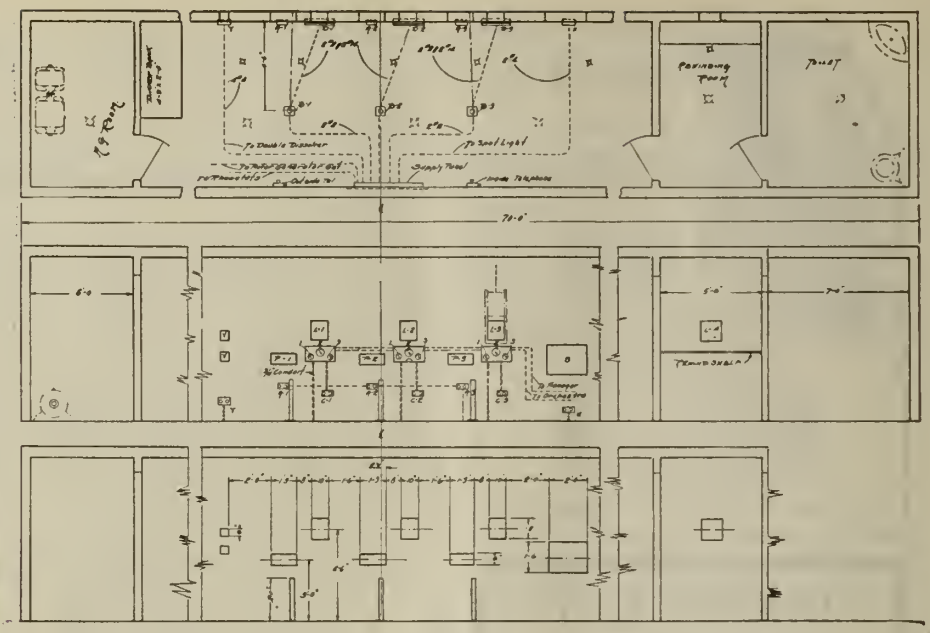


FIGURE 3

A—Single or double hubbell attachment plugs carrying 110 volts for motors. B—Floor boxes, 6" x 6" x 6", set ½" above finished floor. C—Double hubbell attachment plugs for speed indicators and current to mechanism pilot lights. D—Machine meter panels for ammeters and speed indicators. L—Look-out ports. P—Machine ports. S—Spotlight ports. Y—Double 100-amp. Kleigl plugging box. X—Single 100-amp. Kleigl plugging box. V—Double dissolver. 1—Volt meter—75 volts. 2—Power's speed indicators. 3—Ammeters—125 amp.

If your theatre is stagnating or about to stagnate, it needs in ninety cases out of every hundred, some up-to-the-minute improvements that have an advertising value.

The improvements that have been made in the past few years are mostly of an electrical nature. A few of these for you to think about are the following.

One—Control your lobby lights with dimmers and use the four colors. On a hot day a blue or purple lighted lobby looks cool, on a rainy day a red lighted lobby looks cheerful and when you present a wierd play an amber colored lobby puts your patrons in a receptive frame of mind for the picture. In all cases the lobby should be made so attractive by color lighting for the day and picture at hand that it will draw people into it.

Two—Put in an up-to-date vacuum cleaning system. Spotless carpets and seats leave a pleasant remembrance with the audience and they come back bringing others with them.

Cool and Ventilate

Three—Electrically operated cooling in summer and better ventilation in winter help crowd the house.

Four—Prepare for everburning exit lights using the new three source of supply method with automatic switches, as introduced at the State Theatre, Jersey City, New Jersey. These enable you to advertise a panic proof house that will always be lighted no matter what kind of accident you have. Other lights in the house can be connected into this system guaranteeing a well illuminated house in case of accident. This also obviates the necessity of emergency gas exit lights.

Five—Or you can install at a little greater expenditure a complete storage battery, automatic reserve system that will handle an entire performance. This guarantees against loss of revenue and panic both.

Six—Sometimes wiring changes of a simple character reduce your insurance rates. This often saves money and has a large advertising value.

Seven—If you have an organ, add a lobby organ which by remote electrical control can be played from the same keyboard that controls your main organ. Music hath charms and lures the passerby into your theatre.

Eight—If not an organ a new device which has a transmitter and a resonator that eliminates all harshness, will enable you to have music in your lobby at little expense and with a wireless loud speaker through the same resonator you can attract the wireless fans to your theatre.

Nine—If your projectors are three or four years old replace them with new or at least replace the working parts of your old machines with new ones. This eliminates many projection troubles.

Ten—If you are using old carbon arcs, install high intensity arcs which produce more ing is only relative and what may be too dim

"Grass doesn't grow on a busy street—or in front of a Barton Equipped Theatre."

Keep Busy This Summer

Give people good pictures and Barton Orchestral good music and you won't worry about hot weather.

Ask for details now.

The Bartola Musical Instrument Co.

59 East Madison Street

Chicago, Illinois

Barton ORCHESTRAL ORGAN

IT is motion picture business suicide to build a theatre without temperature control installed. It is nearly as serious to install any other system but The Johnson Pneumatic System of Temperature Regulation. You will get thorough day and night temperature control with The Johnson System, without a miss or misfortune. You will have no up-keep cost, repairs and replacements: it will keep down your costs for fuel and operation. The Johnson System is trouble-proof throughout: and is free of all failure to function perfectly as required. Every detail of its design and construction, its materials and The Johnson Installation are specifically made so. Install The Johnson Pneumatic System of Temperature Regulation in your theatre: and secure all the Johnson advantages which have made temperature regulation so desirable, and which make The Johnson System so successfully superior.

The Pace Maker In The Progress Of The Temperature Control Industry As Well As The Pioneer.

JOHNSON SERVICE COMPANY, MILWAUKEE

CONTROLLING interest in a proposed seventeen hundred seat theatre and office building for sale. Plans call for building fourteen stories high. Partly financed. Additional capital needed to start construction. Full information on request.

Lansing Theatre Company
Lansing :-: Michigan

Used Fotoplayer at a Bargain Price!

Remarkable opportunity for motion picture theatre! Fotoplayer in perfect condition; gives complete orchestral reproduction; played by hand or from double-tracker player piano; provides excellent picture music at minimum cost. Music continuous—no pauses for rewinding—can be changed **instantly** to fit the scene. A chance to make your music, as well as your films, a source of steady profit! Terms, if desired. **Satisfaction guaranteed.** Write for full description.

A. F. COX, 717 Tribune Bldg., Chicago

FIVE THOUSAND YARDS Battleship Linoleum; four thousand of best grade cork carpet. Government surplus stock at less than wholesale prices. OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements.

J. P. REDINGTON, Scranton, Pa.

WANTED

Every Exhibitor expecting to install new Screen or interested in improving projection surface at minimum cost, to write for information relative to VELLOSA SCREEN FINISH. Sample for test sent on receipt of 10 cents in stamps.

C. E. LIVELY & CO.,
425 United Bank Building, Cincinnati, Ohio

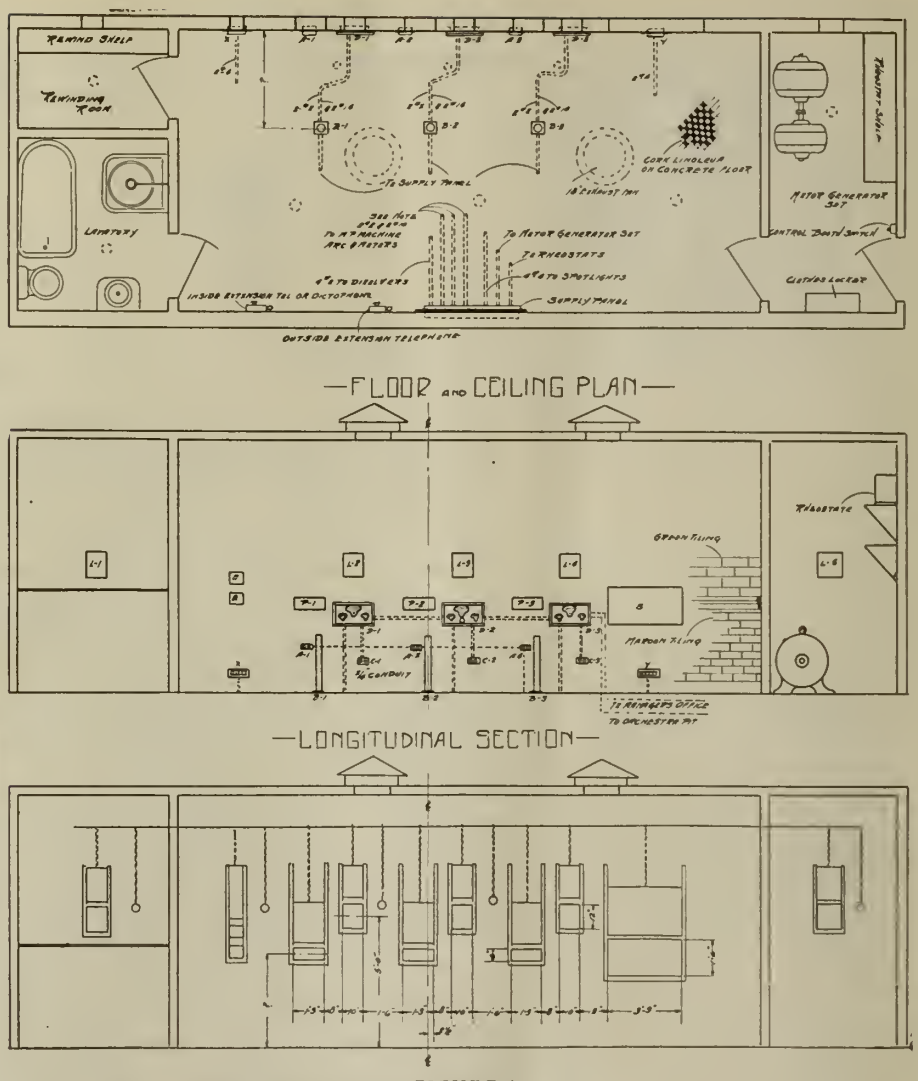


FIGURE 4

A—Single or double hubbell attachment plugs carrying 110 volts for motors. B—Floor boxes, 6" x 6" x 6", set ½" above finished floor. C—Double hubbell attachment plugs for speed indicators and current to mechanism pilot lights. D—Machine meter panels for ammeters and speed indicators. L—Look-out port. P—Machine port. S—Spotlight port. X—Double 100-amp. Kleigl plugging box. Y—Double 100-amp. Kleigl plugging box. E—Double dissolver. 1—Volt meter—75 volts. 2—Power's speed indicator. 3—Ammeter—125 amp.

light, hence sharper and more pleasing pictures at a smaller power bill to you.

Eleven—By introducing better screen illumination you can have your house brighter during the performance which means a better pleased audience as it will not be obliged to stumble to the seats.

Twelve—In many theatres the musician's lights are too bright detracting from the effectiveness of the screen. Remember that light for the musicians when the theatre is lighted, by contrast when the theatre is dark will be sufficient.

And so one might continue to enumerate more of them and special improvements applying to each locality or theatre are arrived at by a study of the particular theatre by one who has had this type of experience.

But do not forget Mr. Theatre Owner, you can and must make changes before fall if your theatre is five years old or older in order to attract that audience next winter that will all go over to the new playhouse unless added features in your theatre keep them with you.

A little thought and investment this summer will mean pleased patrons and real revenue next winter.

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, strictly cash with order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

EXPERIENCED ORCHESTRA leader (violinist and arranger) open for engagement. Has own pianist who can double on organ. Large repertoire for pictures. Address Box 775, Stamford, Conn.

ORGANIST desiring a change. High-grade picture player and organist; none better. Hope Jones or Unit Organ and first-class theatre. Address C. P. R., 1209 Arch Street, Philadelphia, Pa.

ORGANIST AT LIBERTY, first-class musician of international reputation. Well known theatre and concert performer. Organ graduate of two colleges. Expert at cueing pictures. Union. Unlimited library. Handle Pipe Organs any make and size. Would give solos and recitals as special feature whenever desired. Address Arthur Edward Jones, Box 194, Portsmouth, Va.

LIVE WIRE manager, liberty August 31st, specialist in publicity, projection and productions. Sixteen years experience. Six years present position. Reason for change, limited possibilities. A-1 references. Prefers New England or Eastern states. Full details of your proposition and salary limit first letter. L., care of Moving Picture World, New York City.

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this Journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

MACHINES
THEATRE EQUIPMENT
AND SUPPLIES
WRITE FOR CATALOG
ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

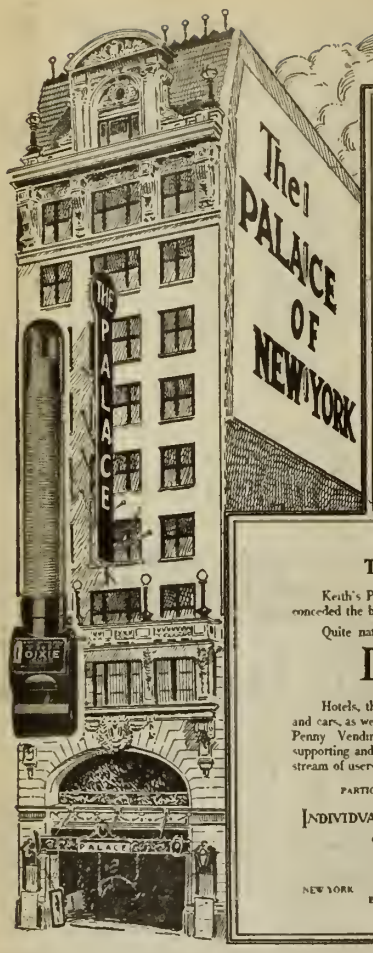
EASTMAN POSITIVE FILM

Its consistently fine reproductive values and its long scale, which registers every gradation from highest light to deepest shadow, carry quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



The Palatial Palace

Keith's Premier Theatre in New York is generally conceded the best in service equipment.

Quite naturally Keith's Palace equipment includes

DIXIE CUP
PENNY VENDING MACHINES

Hotels, theatres, picture houses, railroads, terminals and cars, as well as public buildings everywhere find Dixie Penny Vending Service a public convenience, self-supporting and profitable, highly appreciated by a steady stream of users.

PARTICULARS AND SAMPLE CUPS ON REQUEST.

INDIVIDUAL DRINKING CUP COMPANY, INC.
Original makers of the paper cup
EASTON, PENNA.

WITH BRANCHES AT
NEW YORK PHILADELPHIA CHICAGO CLEVELAND
BALTIMORE LOS ANGELES

There is just one big reason why Columbia Projector Carbons are used everywhere:

—*they make better pictures*

Incidentally they score high in economy

Write for Information

National Carbon Company, Inc.

Cleveland, Ohio San Francisco, Cal.

You Get The Best

American Film Company Laboratories get the most out of your negatives. Years of experience have made our organization expert in its work.

Quantity production (1,000,000 feet weekly) enables us to give the best at no greater cost. Let us make you a special price estimate on your work. Write today.

WE WILL STORE YOUR FILMS FREE

WRITE FOR FULL PARTICULARS

Developing
Printing
Tinting
Toning
Editing
Titling

Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

American Film Co., Inc., Laboratories

6231 Broadway, Chicago, Ill.
and
London, England
Samuel S Hutchinson, Pres.

American 10 Points:

1—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2—REPUTATION. Gained in 10 years of experience.
3—RESPONSIBILITY. A concern of strong financial standing.
4—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5—EQUIPMENT. All of the most modern obtainable.
6—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8—PROMPTNESS. Accustomed to serve exacting requirements.
9—PRICES. Reasonable and competitive.
10—GUARANTEES. Write for our unique guarantee of quality work.

MOTION PICTURE SPECIALS

200 Feet New Universal with Automatic Dissolving Shutter, complete ball bearing model. Bass price..... $399.00

Universal Panoram and Tilting Top Tripod. Bass price.... $89.00

The Latest De Brie with Automatic Dissolving Shutter, three lenses, carrying case, outside Iris. Complete at..... $700.00

Pathe Studio Model, complete with Automatic Dissolving Shutter, six magazines, aluminum front, Thalhammer Iris. Price $600.00

Eastman Negative Film at 4½c per Foot
Everything for Making or Taking of Pictures

Our new catalogue will be out in a few weeks. Get your name in for a copy. Write or wire.

BASS CAMERA COMPANY

109 No. Dearborn Street Dept. 107 Chicago, Ill.

THE GREAT SUCCESS

OF THE

RAVEN HAFTONE SCREEN

Is due to the fact that it is particularly adapted to some theatres

STANDS ROUGH HANDLING
AND
CAN BE EASILY WASHED

RAVEN SCREEN CORPORATION
ONE-SIXTY-FIVE BROADWAY, NEW YORK

Simplex

FOUR OPENINGS

INVOLVING

10 SIMPLEXES

BY ONE ORGANIZATION

IN

ONE WEEK !!

The Howells Cinequipment Co., N. Y. C.,
reports the following Simplex
installations for the week of June 19

PARK THEATRE
ROCKAWAY
4 SIMPLEXES

LEE THEATRE
BROOKLYN
2 SIMPLEXES

PARKWAY THEATRE
BROOKLYN
2 SIMPLEXES

WELLMONT THEATRE
MONTCLAIR, N. J.
2 SIMPLEXES

TOTAL SEATING CAPACITY OF 6600!!

WHEN MERIT ALONE
IS CONSIDERED
SIMPLEX IS CHOSEN

THE PRECISION MACHINE CO. INC.
317-29 East 34th St—New York

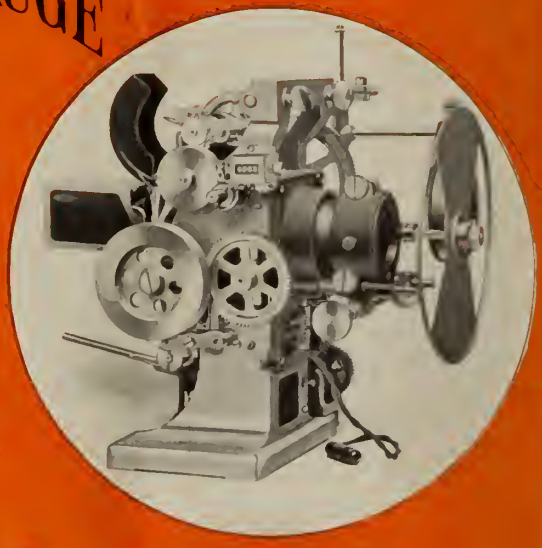
SILENTLY GUARDING AGAINST ERROR

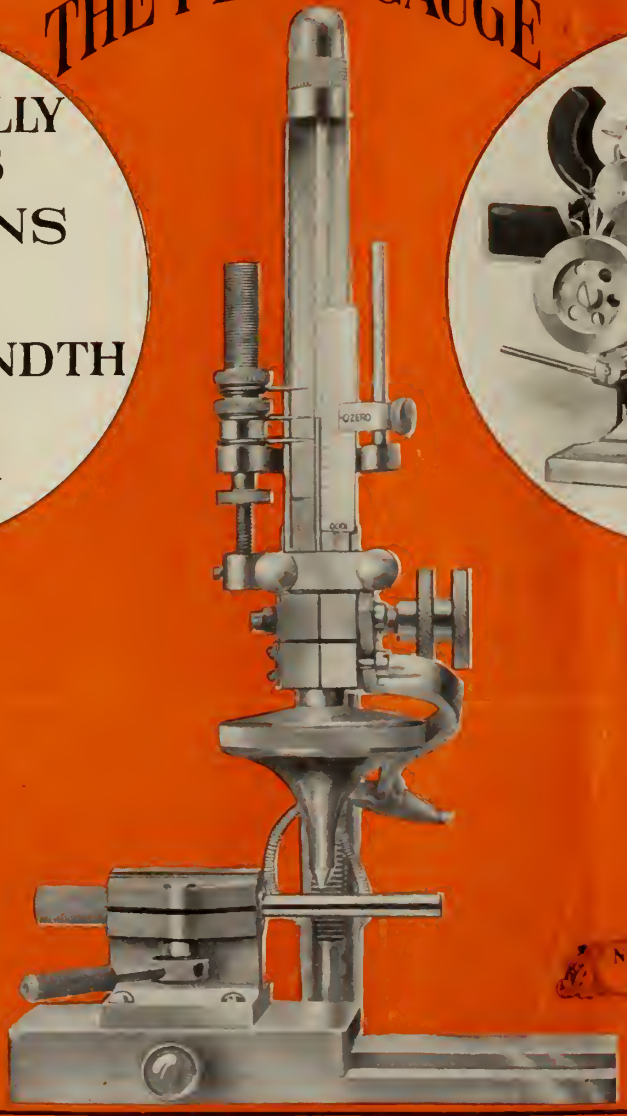
in the Manufacture of

POWER'S PROJECTORS

THE FLUID GAUGE

AUTOMATICALLY INDICATES VARIATIONS OF ONE TEN THOUSANDTH PART OF AN INCH





NICHOLAS POWER COMPANY

ACCURACY

Largest PAID Circulation in the Field—10,709

MOVING PICTURE World

CALIFOR
STA

FOUNDED IN 1907 BY J. P. CHALMERS

Shh! Someone might hear!

Goldwyn will make only 20 Pictures for 1922-23. Only 20!
But they're all big ones. You'll look before you book!

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 57. No. 3 July 15, 1922 Price 25 Cents

ARE YOUR NEGATIVES SAFE?

THE film vaults at our new laboratory at Flushing are ultra-modern in design and equipment. Consequently, the insurance rate on negatives stored at our plant is the lowest of any laboratory in the East. Send your negatives to us and you will know that they are safe. We make no charge for storage. Other interesting facts regarding the new laboratory, recently opened at Flushing, L. I., are as follows:

Location:	Flushing, L. I. Only 20 minutes from Times Square by our speedy delivery vans.
Capacity:	3,000,000 feet a week.
Equipment:	Latest type automatic developing and printing machines. **Tube System,** insuring clean prints. No handling of film.
Staff:	Expert technical staff, with lifetime training in motion-picture work. Many of them graduates of Gaumont laboratories in Paris and New York.
Raw Stock:	We prefer using only highest grades, but our superior equipment enables us to make good prints from any grade on the market that the producer may wish to use.
Prices:	It is not our policy to cut prices, but our prices will be found to be **the lowest,** based on quality of stock used and perfection of prints.
Service:	Special cutting, editing and projection rooms are provided for our patrons. Our laboratory and staff are always at their service.

THE ASSOCIATED SCREEN NEWS, Inc.

Laboratories:
FLUSHING, LONG ISLAND
Telephone: Flushing 2211

Executive Offices:
120 WEST 41st ST., NEW YORK CITY
Telephone: Bryant 1939

41 Great Paramount Pictures No. 8

THIS will be one of the most talked-of pictures of the year. Dealing in a realistic and dramatic fashion with the wild life of the young people of today, it treats of a problem vital in every community.

A great star cast and a stupendous production make it one of the real winners.

This is the 4 col. press book ad. Mats at exchanges.

From the play by Rachel Crothers. Screen play by Clara Beranger.

Watch the trade papers for the other 40.

PARAMOUNT Announces its Greatest Program of Mo... Ente...re ...nt

Fifty Million People Will Read This Announcement!

FOR the first time in history a complete season's program is announced to the public. And what a program!

You can be sure that readers will treasure this advertisement and watch out for the theatres showing these pictures.

This announcement appears in the following magazines:

SATURDAY EVENING POST	July 29
(In Two Colors)	
PHOTOPLAY	August
PICTURE PLAY	"
MOTION PICTURE MAGAZINE	"
SCREENLAND	"
MOVIE WEEKLY	"
FILM FUN	"

And as a full page advertisement in 250 NEWSPAPERS July 29-30.

Total Actual Circulation, 18,531,226

TOTAL ESTIMATED READERS

55,593,678

...quipment to ...t and thrill-

...factor in ...ry Para-...e!

...ance!

...sk the ...amount

...ing for ...-one, and you are all ...e greatest shows of the greatest season in the history of entertainment.

...pposite page for full list of new pictures

When are they coming?

Use the phone.

Paramount

If it's a Paramount Picture

These are the Forty-one New Paramount Pictures you should ask your theatre manager to book

WALLACE REID
in "The Dictator"
Supported by Lila Lee
Directed by James Cruze

MARION DAVIES
in "The Young Diana"
by Marie Corelli
A Cosmopolitan Production

THOMAS MEIGHAN
in "If You Believe It, It's So"
by Perley Poore Sheehan
Directed by Tom Forman

BETTY COMPSON
in "The Bonded Woman"
by John Fleming Wilson
Directed by Philip Rosen

MAY McAVOY
in "The Top of New York"

"THE LOVES OF PHARAOH"
with Emil Jannings, Dagny Servaes, and Harry Liedtke
An Ernest Lubitsch Production

GLORIA SWANSON
"Her Gilded Cage"
A Sam Wood Production

A William deMille Production
"NICE PEOPLE"
with Wallace Reid, Bebe Daniels,
Conrad Nagel and Julia Faye
From the play by Rachel Crothers
Scenario by Clara Beranger

RODOLPH VALENTINO
in "Blood and Sand"
A Fred Niblo Production
Supported by Lila Lee and Nita Naldi
From the novel by Vicente Blasco Ibanez and the play
by Tom Cushing
Adaptation by June Mathis

"THE VALLEY OF SILENT MEN"
with Alma Rubens
From the story by James Oliver Curwood
Directed by Frank Borzage
A Cosmopolitan Production

"THE SIREN CALL"
with Dorothy Dalton
An Irvin V. Willat Production
Supported by David Powell and Mitchell Lewis
by J. E. Nash
Adaptation by J. E. Nash and Philip Hurn

JACK HOLT
"While Satan Sleeps"
A Peter B. Kyne Special
Adapted by Albert S. LeVino
From the novel "The Parson of Panamint"
Directed by Joseph Henabery

CECIL B. De MILLE'S
"Manslaughter"
with THOMAS MEIGHAN
Leatrice Joy and Lois Wilson
From the novel by Alice Duer Miller
Adaptation by Jeanie Macpherson

The Hamilton Theatrical Corp. presents
"THE MYSTERIES OF INDIA"

"PINK GODS"
A Penrhyn Stanlaws Production
with Bebe Daniels, James Kirkwood and Anna Q. Nilsson
Adaptation by J. E. Nash and Sonya Levien

"THE OLD HOMESTEAD"
with Theodore Roberts
Adapted from Denman Thompson's play
by Perley Poore Sheehan and Frank Woods
Scenario by Julien Josephson Directed by James Cruze

"THE FACE IN THE FOG"
By Jack Boyle
A Cosmopolitan Production

"BURNING SANDS"
with Wanda Hawley and Milton Sills
A George Melford Production

WALLACE REID and LILA LEE
in "The Ghost Breaker"
Directed by Alfred Green

"THE COWBOY AND THE LADY"
with Mary Miles Minter
and Tom Moore
A John Robertson Production

A George Fitzmaurize Production
"TO HAVE AND TO HOLD"
with Betty Compson and Bert Lytell
Supported by W. J. Ferguson and Theodore Kosloff

THOMAS MEIGHAN
in "The Man Who Saw Tomorrow"
By Perley Poore Sheehan and Frank Condon
Directed by Alfred Green

"ON THE HIGH SEAS"
with Dorothy Dalton and Jack Holt
Supported by Mitchell Lewis
by Edward Sheldon
An Irvin V. Willat Production

RODOLPH VALENTINO
in "The Young Rajah"
Adapted from the play by Alethea Luce and novel
"Amos Judd"
by John Ames Mitchell
Directed by Philip E. Rosen
Adaptation by June Mathis

ALICE BRADY
in "Anna Ascends"
Directed by Joseph Henabery

A William deMille Production
"CLARENCE"
with Wallace Reid, Agnes Ayres and May McAvoy
Adaptation by Clara Beranger

GLORIA SWANSON
in "The Impossible Mrs. Bellew"
A Sam Wood Production
by David Lisle
Adaptation by Percy Heath

"ENEMIES OF WOMEN"
by Vincente Blasco Ibanez
Directed by Robert Vignola
A Cosmopolitan Production

A George Melford Production
"EBB TIDE"
with Lila Lee and James Kirkwood
Cast includes George Fawcett and
Raymond Hatton

"THE PRIDE OF PALOMAR"
From the story by Peter B. Kyne
Directed by Frank Borzage
A Cosmopolitan Production

ELSIE FERGUSON
in "Outcast"
by Hubert Henry Davies
A John Robertson Production
Adaptation by Josephine Lovett

"SINGED WINGS"
with Bebe Daniels
A Penrhyn Stanlaws Production

THOMAS MEIGHAN
in "Back Home and Broke"
By George Ade
Directed by Alfred Green

AGNES AYRES
in "A Daughter of Luxury"
Adaptation by Beulah Marie Dix
Directed by Joseph Henabery

A George Fitzmaurize Production
"KICK IN"
with Betty Compson and Bert Lytell

WALLACE REID
in "Thirty Days"
by A. E. Thomas and Clayton Hamilton
Directed by James Cruze

MARION DAVIES
in "Little Old New York"
by Rida Johnson Young
Directed by Frank Borzage
A Cosmopolitan Production

RODOLPH VALENTINO
in "A Spanish Cavalier"
Based on the play "Don Cæsar De Basan"
by Adolph D. Ennery and P. F. P. Dumanoir
Scenario by June Mathis

JACK HOLT
in "Making a Man"
a Peter B. Kyne Special
Directed by Joseph Henabery
Adaptation by Albert Shelby LeVino

ALICE BRADY
in "Missing Millions"

A William deMille Production
"NOTORIETY"
with Bebe Daniels
by Clara Beranger

Pictures
it's the best show in town

Paramount Pictures

FAMOUS PLAYERS-LASKY CORP.
ADOLPH ZUKOR, *President*
NEW YORK CITY

This is vacation time

Bring the young people to your theatre

Let *with*

DOROTHY GISH

THE COUNTRY FLAPPER

stimulate your business

An entertainment made to order for your conditions

F. RICHARD JONES, *who gave you* **"MICKEY," "MOLLY-O"** *and* **THE CROSS ROADS** *of* **NEW YORK**

NOW *offers you his most timely masterpiece with dainty, alluring* **DOROTHY GISH**

Soon available at all regular live-wire State Right Exchanges

PRODUCERS SECURITY CORPORATION

516 FIFTH AVE. NEW YORK

"UP IN THE AIR ABOUT MARY"

The Bathing Girl Special Five Acts of Furious Fun

IT'S A WOW!

It's got the zip of the mountains, the tang of the seashore.

Speed? That's its keynote. The zoom of airplanes, the roar of racing boats.

And such a romance, such a story, such comedy—and such girls.

The cast:—Joe Moore, Louise Lorraine, Robert Anderson, Laura La Vernie and oceans of girls.

Story and direction by William Watson.

All about a society girl engaged to a fine healthy sap. She runs away to the country and falls for an honest boyish smile. Enter the fond mother. Discovered. Daughter is rushed to the seashore. The boy gets there, too. Big play for daughter's hand.

The boy pulls a Young Lochinvar. Into the wedding—out with the girl—into a blimp.

Zowie! Some climax.

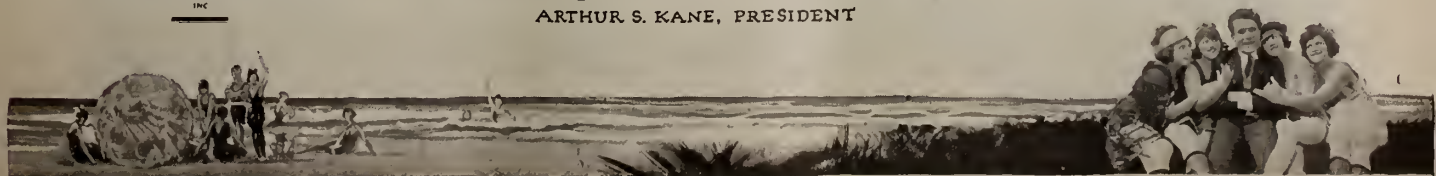
And what you can do with this one by exploitation

It is made to order to solve your summer worries

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRESIDENT

FOREIGN REPRESENTATIVE
SIDNEY GARRETT



The Pledge has been kept

By Film Booking Offices of America, Inc.

(Formerly Robertson-Cole)

To the Exhibitors of the World

THE statements that have been made—the adjectives that have been hurled—the prophecies that have been uttered—the expectations that have been aroused in the minds and hearts of thousands of film men in every city, town, village and hamlet in the country have not been in vain. . . .

The picture that will uphold the reputation of the entire industry—that will give the public a new and bigger insight into the rare beauties of what fine pictures can accomplish in rare entertainment—the picture is here. . . . It's "IN THE NAME OF THE LAW" (an Emory Johnson Production) Directed by Dame Nature —God's own story of every town that dots America. . . . Speak to your nearest F. B. O. Exchange Manager NOW and—

Keep your eye on F. B. O.

R-C Exchanges will hereafter be known as FILM BOOKING OFFICES of America

"WORTH $2.00 TOP!"
"A WHALE!"

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

1922 JUN 27 AM 10 08

RECEIVED AT 154 Marietta St. IVY 2100 EXTENSION 38

C200D 63 3 EXTRA BLUE

DARLINGTON SCAR 105 0A 27

M C COYNE 37

MGR UNITED ARTISTS CORP ATLANTA GA

ORPHANS OF STORM IS BY FAR THE GREATEST PRODUCTION I HAVE EVER PLAYED OR SEEN MOST SPECTACULAR CLIMAX EVER ATTEMPTED IF THERE EVER WAS A PICTURE WORTH TWO DOLLARS TOP PRICES THIS IS IT THERE IS NO USE FOR GRIFFITH TO SQUANDER HIS ABILITY AND MONEY IF EXHIBITORS WILL NOT MEET YOUR PROPOSITION FOR ORPHANS ITS A WHALE BEST REGARDS

GEO B HENDRICKSON MGR LIBERTY THEATRE.

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

Isadore Bernstein *presents*

MONROE SALISBURY

in

The GREAT ALONE

A West Coast Films Corp. Production

Directed by Jacques Jaccard

Supervised by Isadore Bernstein

Booked over the Marcus Loew New York City circuit.

Booked by Lubliner & Trinz circuit in Chicago.

Booked across the Turner & Dahnken California circuit after world-premiere at their San Francisco Tivoli.

Booked for all of Stephen Lynch's Georgia, Carolinas, Florida, Tennessee and Alabama circuit.

Booked by Alex Pantages for Los Angeles premiere with Monroe Salisbury in person in a star act and following in other Pantages cities.

These are signs of the power of the picture.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

SELECT SP PICTURES

LEWIS J. SELZNICK, President.

The Dramatic Sensation of the Season

Oscar Wilde's

A Woman of No Importance

From the celebrated stage play of the same name

PROOF OF ITS GREATNESS THE COUNTRY OVER

PHILADELPHIA

Stanley
COMPANY OF AMERICA
PHILADELPHIA, PA

OFFICE OF
JULES E. MASTBAUM

June 6, 1922.

Mr. Louis J. Selznick,
Selznick Pictures Corporation,
729 Seventh Avenue,
New York City.

Dear Sir:

Being a staunch advocate of the idea of bestowing praise where it is due constrains me to write and inform you that for downright delightful motion picture entertainment the Selznick production "Reported Missing" with Owen Moore as the star, which we are playing this week at the Victoria Theatre ranks amongst the best for many a day. It is splendid, tingling comedy-melodrama, replete with excitement and thrills and fun, with lots of punch and every other element that goes into the making of real screen entertainment of the highest quality. It is one of those rare combinations of artistry in star, direction, cast and every other detail, even to the most minute, which enter into the making of a picture that merits enthusiastic approval from the public who love motion picture in their most entertaining estate.

That the public has placed the stamp of their approval on "Reported Missing" is evident at the Victoria Theatre where it is going over in wonderful style. On Tuesday the critics of the daily papers were enthusiastic in their praise of the production. The comment we heard as patrons left the theatre illustrated the fact that they too, were given keen enjoyment. But then, with a picture that is as nearly perfect as this one, there could be nothing else but praise evoked. There is never a moment when the entertaining qualities of this production lags and rarely has Owen Moore been seen in a picture that so effervescently combines genuine humor with good melodrama. To sum up, "Reported Missing" is a gem containing 90 per cent of the qualities for pleasure which motion picture fans look for.

I remain

Your very truly,
Jules E. Mastbaum
President,
Stanley Company of America.

JEM/m

BUFFALO, N.Y.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

12NY S 48 4EX
MA BUFFALO NY 132PM JUNE 23 1922

L J SELZNICK
NEWYORK

CONGRATULATIONS ON YOUR PRODUCTION REPORTED MISSING STARRING OWEN MOORE OPENED SUNDAY TO AS BIG A BUSINESS AS ON THE FOUR HORSEMEN WHICH WAS RUN IN MIDSEASON CONSIDER THIS REMARKABLE FOR SUMMER WEATHER MORE PRODUCTION OF THIS CALIBER WOULD CAUSE THE EXHIBITOR TO CEASE WORRYING

H LORENCE
BELLEVUE THEATRE NIAGARA FALLS NY 317PM

TUSLA, OKLA.

WESTERN UNION TELEGRAM

RECEIVED AT

2NY S 40 NL NL 2FX
TULSA OKLA MAY 21-22 1922

LEWIS J SELZNICK
NEWYORK

REPORTED MISSING OPENED TODAY TO EXCELLENT BUSINESS IN SPITE OF TREMENDOUS OPPOSITION STOP PICTURE FAR EXCEEDED MY EXPECTATIONS STOP AUDIENCE IN AN UPROAR EVERY PERFORMANCE STOP THINK IT IS THE GREATEST AUDIENCE PICTURE I HAVE EVER SHOWN CONGRATULATIONS

O M SMITH
RIALTO THEATRE
950AM

QUINCY, ILL.

WESTERN UNION TELEGRAM

RECEIVED AT 1144 BROADWAY, NEW YORK

3OSFY FJY 34 COLLECT BLUE 1 EXTRA
QUINCY ILL 325P MAY 29 1922

J S WOODY
SELECT PICTURES NEWYORK NY

REPORTED MISSING OPENED CAPACITY YESTERDAY TURNED THEM AWAY ALL SHOWS PICTURE A RIOT OPPOSITION STEAMBOAT EXCURSIONS CARNIVALS DOESNT COUNT IF YOU HAVE GOT WHAT THE PEOPLE WANT AND THIS PICTURE IS IT

HOEFFLER MCCONNELL MANAGER
735P

MOBILE, ALA.

WESTERN UNION TELEGRAM

RECEIVED AT 1144 BROADWAY, NEW YORK

10FY FDS 49 NL
MOBILE ALA MAY 31 1922

J S WOODY
SELECT PICTURE CRPN 729 7 AVE NEWYORK NY

HEAVY RAIN AND WIND ALL DAY SUNDAY MONDAY AND TUESDAY PUT REPORTED MISSING THRU CAPACITY HOUSES EACH PERFORMANCE WITHOUT A DOUBT BEST PICTURE WE HAVE PLAYED IN OVER A YEAR PLAYED TO MORE PEOPLE WITH REPORTED MISSING THAN WE DID WITH THE FOUR HORSEMEN GIVE US MORE LIKE IT

J H AND C B KING
651A JUNE 1

SEATTLE, WASH

WESTERN UNION TELEGRAM

RECEIVED AT

1NT S 54 NL
FY SEATTLE WASH JUNE 6-7 1922

JOHN S WOODY
NEWYORK

NOW PLAYING CAPACITY YOUR REPORTED MISSING AND FAIR TO TOO SAY I THOUGHT IT A GREAT COMEDY BUT THE REAL JUDGES THE AUDIENCES YELL SCREAM AND CONVULSE WITH LAUGHTER IT IS CREATING SENSATION HERE STOP WITH POSSIBLE EXCEPTION CONNECTICUT YANKEE IT IS GREATEST LAUGH PRODUCER ON RECORD AND REAL MONEY GETTER ACCEPT MY CONGRATULATIONS

JOHN HAMRICK

Lewis J Selznick presents

"REPORTED MISSING"

Starring

Owen Moore

Directed by Henry LaCavan

NOW *Announced for*

THE STATE RIGHT MARKET

Presented by an ALL STAR CAST

EXHIBITORS: Communicate through your favorite Independent Exchange

Released through

PRODUCERS SECURITY CORPORATION

516 5TH AVE. NEW YORK

about

RICH MEN'S WIVES

Form 1204

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	NRs
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 54 WEST 45TH STREET, NEW YORK ALWAYS OPEN

1922 JUN 27 AM 1 41

CGS 165 NL 1/76 LOSANGELES CALIF 26

J G BACHMANN AL LICHTMAN CORPORATION
FM 801 576 FIFTH AVE NEWYORK NY

SCHULBERG HAS CERTAINLY MADE A GREAT PICTURE IN RICH MEN'S WIVES STOP SIMPLY IMPOSSIBLE TO DESCRIBE MY ENTHUSIASM STOP ITS ONE HUNDRED PER CENT AND A POSITIVE KNOCKOUT STOP YOU CAN SHOUT THIS FROM THE HOUSETOPS

AL LICHTMAN

A Preferred Picture

Good-bye Empty Seats!

HERE COMES

Don't even think of missing this 100 horse-power sizzling Flapper Comedy Drama.

Our Remarkable Exploitation Will Pack Your House

RC PICTURES

Distributed by Film Booking Offices of America, Inc.

RC PICTURES

Most People Don't Know

MONEY is to be had—real money—in the film markets of Spain and Latin-America. Producers and distributors have continually sold their picture birthrights for these territories for a mess of small change.

ON and around Lonagacre Square a handful of foreign buyers have profitably made the selling to these markets seem mysterious and difficult. The film business in Spanish countries—when these buyers bargain with you—is very poor—always—in a market of 110,000,000 people who are spending more money on the moving picture than on any other amusement, including the bull fight.

NO producer or distributor in the country can afford to do business much longer between the upper and nether grindstones of a foreign buying monopoly. The way out is neither hard nor unprofitable. The next time a buyer for Spanish territory approaches you with an offer, which as usual, will be from two to ten thousand dollars below what you rightfully and reasonably calculate the market will bear, tell him, "Nothing doing. I'm through with giving my pictures away. Come around later with a real offer."

EVER on the alert to drive home the mystery and difficulty of foreign business, he will undoubtedly answer, "But how can you sell to this particular territory except through me?" To which you will answer, "I will sell through you. Certainly. But I'm going to make this a seller's market. It's been a buyer's market too long. I'm going to publicize and advertise my pictures in CINE-MUNDIAL. I'm going to make the Spanish theatre-going public and your Spanish exhibitor clientele want—actually W-A-N-T—my pictures. I can do it with CINE-MUNDIAL. And when these waves of buying interest that I stir up begin to beat in at your door here on Times Square, come around. You can afford to pay me more money then because I will have made my propery valuable to you—so valuable that you can't afford **not to buy."**

YOU will be interested in knowing that CINE-MUNDIAL'S circulation **(paid,** A. B. C.) is rolling up at the 30,000 mark and going at a clip that made us turn down an advertising contract for three years from one of the biggest concerns in the country. The contract was rewritten for one year. The entire Spanish film world reads CINE-MUNDIAL, from Madrid to Manila, from Juarez to Bahia Blanca. So does the general public. CINE-MUNDIAL is the Spanish MOVING PICTURE WORLD-**plus!**

Let us show you how CINE-MUNDIAL can get you NEW MONEY.

It's Paid For!

CINE-MUNDIAL

In Tune with Latin-America

CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York

It's Paid For!

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JULY 15
1922

The Trade Paper and the Screen

THIS is the era of inspection, investigation and analysis in our business and every part of it is under scrutiny. In this is included the trade paper and its usefulness. It is natural, in fact it is inevitable, that the trade paper in this field should be compared and contrasted to the trade paper in other fields, and it is this particular point that is important first to our industry and then to the trade paper itself.

The trade paper primarily is a ready means of communication between buyer and seller. It carries the advertising of the seller so that the buyer may know what goods he may expect and form his judgments accordingly. This is the side which is solely commercial.

The trade paper's next function is to assist the buyer to in turn sell his goods to the general public. This element of the problem is given very full attention every week, especially by this publication. Then comes the news of the trade which is essential to all in the trade just as the news is essential to the man in any business. He must know what is going on if he is to be alive to conditions and to prospects.

These basic things having been disposed of there comes the real mission of the trade publication, which in this field, more than in any other we know about, is of the utmost importance. The trade paper must serve as the forerunner of betterment and of standard raising. It must serve as the welder of all elements so that real co-operation to a common end is possible. It must carry on this work without bias and without prejudice to the interest of any element of the business. It must look forward, it must anticipate and serve to the best of its ability in the interest of development, advancement and progress. The trade paper must foster all right things and present them in such a manner as to convince the business of their necessity.

It is because the screen is an influence as well as a means of entertainment that the trade paper in this field has a usefulness and an opportunity for service which is possible in no other business. Measured in dollars and cents the trade paper must have sufficient patronage to pay its way and at the same time it must keep its honor intact. It must be truthful no matter what the advertising patronage may be. It must be independent, it must have courage, it must be unselfish and unafraid.

Ask any advertiser in the field and he will tell you that his business patronage wields no club over the editorial attitude. This must be so if the trade paper is to serve its highest mission. In considering your trade paper, in judging it as you are sure to do, remember its problems and realize its real service rendered continuously in this field.

Arthur James

Nixon-Nirdlinger Charges a Conspiracy in Restraint of Trade in Philadelphia

WAR has been declared against the Film Board of Trade of Philadelphia by Fred G. Nixon-Nirdlinger, owner of fifteen picture houses in that city. He has filed a bill in equity asking that injunctions be issued to force members of the organization to cease "their meddling, dictation, discrimination and arbitrary advancing of picture prices." Criminal charges of conspiracy will be made, he says, against the Film Board of Trade members under the anti-trust laws, and the Federal Trade Commission has already been given the facts in the case and is said to have promised an investigation.

The officers of the Film Board of Trade are Felix Mendelssohn, Gene Marcus, Benjamin Amsterdam and F. W. Willis.

The battle was precipitated when, with Thomas M. Love, Mr. Nixon-Nirdlinger recently took over the Ambassador Theatre, Fifty-sixth street and Baltimore avenue. It is charged the complainant was told he would have to carry out the old program, and that when he balked, the booking plans in half of his other theatres were interfered with.

Quotes Alleged Letter

Mr. Nixon-Nirdlinger received, he said, a letter from the American Releasing Corporation, named as one of the defendants, in which he was advised that he would "not only maintain the contract obligations which we have previously made with the former owners of the Ambassador Theatre, but pay for the pictures and play them as they stand booked on our records today."

"Refusal to meet the slightest of their demands," Mr. Nixon-Nirdlinger said, referring to producing firms in general, "has heretofore been met with such powerful persecution that theatre owners have been forced to agree to their terms.

"They have threatened not to give me any pictures for the coming year if I refuse to comply with their demands. They have tried to compromise, but it is not my policy to compromise a wrong. We will fight it out and I'm going after my rights whether or no.

"They have been trying to dictate the policies and prices and everything else connected with the operation of theatres in this city for so long a time that the persecution is unbearable and has become greater than the theatre owners can stand and I am determined to fight it to the end."

Seeks Pension

A bill appropriating $2,000,000 for the payment of pensions to victims of the Knickerbocker Theatre disaster of January 28 who were incapacitated by their injuries, or to the dependents of those who lost their lives, has been introduced in Congress by Representative Upshaw, of Georgia. He argued that in failing to provide the District officials with sufficient funds for proper inspection of buildings, Congress was guilty of contributory negligence in the disaster. Among those who lost their lives in the disaster was a niece of Representative Upshaw.

Seeks Accounting

Application for an injunction against Ivan Abramson and the Graphic Film Corporation has been made to Supreme Court Justice Philip McCook by Eugene Spitz. The restraining order seeks not only an accounting from the defendants but from disposing of, exploiting or exhibiting "The Eternal Mother," which, it is claimed, is the joint venture of Spitz and the defendants, and finally that a receiver be appointed to handle the play pending trial of the suit.

Paramount Enters Far East with Opening of Tokyo Office; Cochrane Named Manager

PARAMOUNT pictures are to be distributed in Japan in the future through offices owned and operated by the Famous Players-Lasky Corporation as a part of its world-wide chain of distributing agencies, according to E. E. Shauer, director of the foreign department. Tom D. Cochrane, for a number of years the representative of Universal in Japan, will be general manager of the new company, which is to be known as Famous-Lasky Paramount Films, Ltd.

Offices will be opened in Tokyo early in August and the distribution of some of the latest Paramount productions will be begun as quickly as the organization can be completed. Assisting Mr. Cochrane will be R. E. MacIntyre, special representative in the service department of Famous Players-Lasky, who will supervise organization.

Later, when conditions warrant, arrangements will be made to open the territories of Manchuria and Siberia, branches being opened in those countries to permit of the widest possible distribution for Paramount Pictures. Among the first releases in Japan will be "The Sheik," "Fool's Paradise," "Forbidden Fruit," "The Affairs of Anatol," "The Green Temptation," "The Gilded Lily," "Behold My Wife," "Footlights," and "Across the Continent."

Second Washington Holdup

Holding up R. S. Stone, proprietor of the Elite Theatre, Washington, D. C., at the point of a gun shortly before the opening of the evening performance on June 18, a robber grabbed $30 in bills and, running out through a rear door, held up an automobile and escaped. This is the second theatre to be held up recently, a robber relieving the Olympic Theatre of $40 a few days previous.

Admission Taxes Paid in 1922 Far Under 1921

Admission taxes for the fiscal year 1922, which ends June 30, will be more than $16,000,000 less than those for the fiscal year 1921, figures just compiled by the Bureau of Internal Revenue, Washington, D. C., indicate. The May collections from this source—$5,817,531—while slightly higher than those of April —$5,439,014—were $1,334,843 less than the $7,152,375 collected in May of last year.

The actual collections for the eleven months ended with May were $67,838,-182, while for the corresponding period of last year they totaled $82,363,318, or more than fourteen and one-half million dollars more than was collected this year.

Other taxes collected from the theatrical industry during May included $17,-194 from the seating tax, and $473 from the film rental tax.

Bobby Connelly Dies

Bobby Connelly, one of the best known child actors of the screen and the first to achieve stardom, died on July 6 from acute bronchitis at the home of his parents, Mr. and Mrs. Joseph Connelly, vaudeville and screen actors in Lynbrook, Long Island, N. Y.

"Bobby" was born April 4, 1909, acted with Kalem Company when four years old, and was with Vitagraph for five years appearing in a number of productions including thirty "Sonny" stories. More recently he has appeared in several feature productions including "Humoresque" and in "Wild Youth" which has not yet been released.

Photoplaywrights' Body Told to Stop Business

Edwin M. Daugherty, California corporation commissioner, has notified the Photoplaywrights' League of America, with headquarters at Los Angeles, to stop business, setting forth the fact that it has been selling "memberships" without a state license. Furthermore, he suggested that no state license would be granted the concern.

The concern has written MOVING PICTURE WORLD a reply to the "broadside" against it issued by Frank E. Woods, president of the Screen Writers' Guild, saying it is not a scenario school but a legitimate sales organization; also that it is not a business organization operated for profit.

Famous Players Acquisition of Black Houses Furnishes New Theatre Problem

By ROGER FERRI

WHAT has been generally accepted in the trade as the most important moving picture theatre acquisition deal was officially consummated this week and came in the form of the sale of the remaining 50 per cent interest, held by Alfred S. and John A. Black, in the Black New England enterprises to Famous Players-Lasky Corporation.

This deal, while consummated more than a week ago, was not officially made public until this week. The announcement came from Alfred S. Black's offices in Boston. While Famous Players in New York confirmed the consummation of the important transaction, that firm declined to issue any statement whatsoever. Harold Franklin, formerly of Shea's Theatre in Buffalo, but now an executive of the F. P.-L. exhibition department, speaking for his concern, stated that no comment would be made and suggested publication of the Black letter, which the New England showmen personally signed and sent to the trade press generally.

Those who have closely studied the New England theatre situation were not at all surprised by this deal. The fact that it had not been negotiated earlier was the one disappointing feature, for it is generally known in show circles that the Black houses for the past two seasons have been consistently heavy losers. However, their contract with Famous Players-Lasky Corporation was such that, despite the loss of thousands of dollars weekly, Black had the New York concern at his mercy. Several vain efforts had been previously made by Famous Players to buy out the Black brothers' 50 per cent interest in the New England theatres, for only through acquisition of the houses could Adolph Zukor invalidate the contract, but each time the terms asked for were reported to be so prohibitive that negotiations always ended abruptly.

While Hal Franklin is generally being given credit in film circles with having finally persuaded the Blacks to step out, the brains behind the deal, the biggest of its kind recorded in the picture business—with the possible exception of one in Missouri and another that is being rushed into shape in Canada—was none other than Adolph Zukor. The latter was forced to personally acquaint himself with the New England situation following the investigation of the Motion Picture Theatre Owners of America into the Mrs. Dodge case, which resulted in a bitter arraignment of the alleged Black tactics and a complete reorganization of the Famous Players forces in Boston.

As a consequence of the investigation, Mr. Zukor made a number of discoveries. The most important of these was that involving the possibilities of provisions embodied in the contract Famous Players had awarded Black. Under the terms of this contract Black could invade any city he so desired in New England and Famous Players, notwithstanding their previous affiliations in those places, would have to furnish their product to Black. This resulted in no end of trouble and embroglios with individual exhibitors and exhibitor organizations, for the Black theatres reach into every State in New England — Massachusetts, Connecticut, Rhode Island, Maine, New Hampshire and Vermont.

It was because of the steel grip that this contract gave Black over Famous Players operations in New England that prompted the latter to make overtures to get back that document. Liberal bonuses are said to have been offered, but each time these propositions were declined. With the advent of bad business, the Black enterprises, called to reckoning by their financial backers, were forced to take a different view of the situation and the tieup, that three years ago promised to give Black a strangling and monopolistic hold on the exhibition business in New England, was, contrary to all expectations, operating to the detriment of those involved. The Black losses were tremendous. And incidentally, Famous Players because of its contract had to dig deep, for the arrangement prevented it from disposing of its product to other sources where higher and more profitable rentals seemed assured.

Just what Famous Players contemplates doing with the Black theatres now that it virtually owns them outright remains to be seen, but the Motion Picture Theatre Owners of America, according to President Sydney S. Cohen, has already started an investigation. Not until its committee has reported will the M. P. T. O. A. take any action. While there is some talk of a triangular tieup involving the former Black theatres, William Gray and Nat Gordon (First National franchise holder in New England), nothing of any definite nature could be ascertained in New York this week. The only comment of any serious nature came from Boston and that in the form of one lone letter from Al Black, who told of the sale and that he would "serve in an advisory capacity."

The report that Harold Franklin, who is one of the best showmen in the country having put Shea's Hippodrome in Buffalo on a level with the best moving picture houses in the country, will guide the destinies of Famous New England theatre property, could not be verified, for Mr. Franklin himself would not talk on the subject and Mr. Zukor had nothing whatever to say for publication on the deal in its entirety, preferring to let Black do all the talking.

There is an "inside" story going the rounds in the inner circles of New England showdom to the effect that in acquiring the Black theatres Famous Players was enabled to force the sale and its release from the contract only because of the heavy indebtedness of Black to that corporation. It is believed that the contract was violated insofar as payments were concerned and that this situation formed the wedge utilized by Famous Players in annulling the contract that has cost Zukor and his coherents millions of dollars in the few years that it has been operative.

While Black is generally credited with having about 100 or more theatres, less than 20 of these can be considered in any sense big theatres. A vast majority of the Black houses are in small New England hamlets and more than 60 per cent of the theatres have seating capacities each of not more than 400. Some of these places are merely Town Halls, school halls or former churches and are open but two or three nights a week. Black's bigger houses are located in about 20 of the bigger New England cities. Following is the Black letter, signed by Mr. Black:

"Announcement was made today by Alfred S. Black that he and his brother, John A., have sold their remaining one-half interest in the Black New England circuit of theatres to the Famous Players-Lasky Corporation, to take effect July 3, and that in the severance of their partnership the best of feeling continues.

"Mr. Black further states that he had always hoped before he retired from the motion picture business, to see 100 per cent. co-operation between the various branches of the industry, which is so necessary for its success. Great improvement has already been shown in cutting "questionable corners" and it is only a question of time before such co-operation will be a fact. He believes that within a reasonable time not only the exchange manager, but the important heads and managers of the exhibiting end of the business will be placed upon a contingent basis as to profits that will, in turn, bring about closer harmony and interest in local communities. That the exhibitor in the small cities and towns need have no further fear of producer competition provided he is reasonably fair in his own dealings with that branch of the business. Economically, the small exhibitor has many advantages, and in the future the fear that he has entertained will give place to a keen desire for co-operation with the larger interests, especially in the exhibiting field.

"When asked as to his future plans, Mr. Black stated that after taking a much needed rest, he would remain with the Black New England theatres temporarily in an advisory capacity. He expects to devote considerable time to his cement, canning and other varied outside interests, and it is also quite likely that he will be interested from time to time in the development of new theatre projects. After having made so many friends and connections in the motion picture business during the past eleven years, he apparently hesitates about entirely dropping his theatre activities."

Pola Negri Coming to America to Make a Special Production for Paramount

POLA NEGRI, noted Continental screen star, is coming to this country next month to make a big special Paramount picture, it was announced yesterday by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation. Mr. Lasky arrived from Europe July 4 on the Majestic, after having spent several weeks visiting authors and film producing centers in England, France, Germany, Spain, Austria, Hungary and Italy.

"Miss Negri is undoubtedly the foremost screen artist of Europe," said Mr. Lasky. "Although her pictures up to this time have been of a historical nature, or have been modern stories made with the limited resources of European producers, her strong personality and magnetism have been apparent to all observers of motion picture acting. Because of this genius she has built up a world-wide following, and when American audiences see her in a powerful story, produced by a capable director, and gowned in the latest Paris creations they will acclaim her as one of the biggest stars of the American screen.

"Through arrangements with the Hamilton Theatrical Corporation, to which she is under contract, we plan to have Miss Negri come to New York next month and make this big, special picture at our Long Island Studio. Miss Negri is the first of a number of well-known European players whom we plan to bring over here in the near future."

Another move made by Mr. Lasky to increase the international appeal of American pictures was the establishment of scenario bureaus in London, Paris and Madrid. During his sojourn abroad Mr. Lasky talked to nearly all the principal novelists and dramatists and arranged to have them turn over original scenarios to these bureaus, which will handle the scripts in conjunction with the Paramount editorial department in New York. These scenarios will be produced in America, said Mr. Lasky, as Paramount pictures.

"Despite frequent criticism to the contrary," he said, "I found that American motion pictures are more international in their scope than those made abroad, and it is because of this that American pictures dominate and will continue to dominate the screens of the world."

Among the authors with whom Mr. Lasky talked was Franz Molnar, author of "Liliom" and "The Devil," whom he met in Budapest. Mr. Molnar is now writing a play for which he also will do a motion picture scenario, and both the play and picture will be produced in America in the next few months.

Mr. Lasky will leave for Hollywood in two weeks where he will supervise the early operations of the newly-established Paramount Stock Company School.

Before going he plans to put into effect an ambitious production schedule for the Paramount Studio on Long Island. He intimated that this studio, which was reopened recently after having been closed for several months, will soon be operating at capacity. Alice Brady is now working there in "Missing Millions"; Jack Holt, who heretofore has done all his work on the West Coast, is expected to come East in the near future, and some time in August Thomas Meighan, who has been working in the Lasky studio in Hollywood for the last year, will return to New York to produce a big starring picture. In addition to these and the Pola Negri picture, Elsie Ferguson will begin work in August on "Outcast," in which she starred on the stage and other Paramount stars will make pictures in the Long Island studio in the near future.

Allen Company Gets Extension of Time; Paramount Offered $1,050,000 in Cash

CREDITORS of the Allen Theatres, Ltd., Toronto, granted an indeterminate extension of time for the payment of accounts by placing the business of the company in the hands of a creditors' committee at a general meeting of the creditors which was held at Toronto on June 27.

Supervision of the committee is in the hands of G. T. Clarkson of Toronto, assignee and authorized trustee. The resolution adopted at the meeting leaves it to the committee to determine when the liabilities are to be paid.

Two important proposals were considered at the meeting. One was the offer from the Famous Players Canadian Corporation, Ltd., the exact amount of which was definitely announced. The Famous Players Canadian Corporation, which owns and operates the chain of Capitol theatres across Canada, made an offer of $1,050,000 cash for all the assets of the Allen Theatres. This would be sufficient to pay all creditors about 75 per cent. of claims.

First National Offer

Associated First National Exhibitors of New York, reported to be the largest creditor of Allen Theatres, offered to advance $100,000 to enable the company to carry on its business and, if this grant were not considered sufficient, it was suggested that other creditors could make similar proportionate advances.

The liabilities of Allen Theatres were reported to amount to $1,200,000. Despite the largeness of this sum, it was the opinion among practically all of the creditors represented at the meeting that all claims could probably be paid in full if an extension of time were granted. The two offers were, therefore, not further discussed and the whole business of the Allen company was turned over to the committee, which is composed of representatives of principal creditors and groups of smaller claimants. It is generally believed in the Canadian picture trade that the Allens will eventually pull through the crisis, and it is considered quite possible that active business next fall will enable the Allens to recoup their losses quickly.

Wire Collect, Please

A. M. Seligman, manager of the Victoria Theatre, Baltimore, having recently become the daddy of a baby girl, the industry requests him to announce which one of its branches she will engage in, if any, when of age.

Flames Twice Threaten Palace in Dallas, Texas

A mysterious explosion that injured one woman and caused a fire loss approximating $20,000, practically left unscathed two Dallas picture theatres, one of them the million dollar Palace. Late Friday evening, June 30, an explosion in a photographer's shop on the third floor of the building at 1618½ Elm street wrecked the place and started a general panic in adjoining offices, also a small fire that did considerable damage. The Crystal Theatre, occupying the ground floor, was comfortably filled at the time. Through the cool-headed tactics of Manager W. O. Williamson, the crowd filed out and watched the firemen put out the blaze.

The second affair occurred Sunday at 6 a. m. Originating from an overheated oven in the Carreaud Bakery, 1621 Elm street, flames caused damage of about $20,000. Only a single wall stood between the flames and the Southern Enterprise's Palace, which sustained a slight damage to the front part of the house. The house opened as usual, however, for Sunday crowds.

Fireproof Exchange

To insure against a duplication of the million dollar fire six months ago that threatened to wipe out Film Row in Dallas, Texas, exchange interests of that city, working quietly on a proposition for a fireproof exchange building, this week announced their plans completed, with the contract awarded and ground broke. The George W. Hewitt Construction Company was awarded the contract for a five-story building to cost $250,000. H. P. Willard and J. O. Davis, with offices in the Southwestern Life Building, are financing the proposition.

Hays Says Censorship Brought on America's Revolt Against Tyranny

CHAMPIONING in a stirring way the motion picture industry, Will H. Hayes appeared on July 6 before the National Education Association meeting in Boston and told that body that "political censorship made Plymouth Rock; political censorship faced the Minute Men at Concord Bridge; political censorship caused the Boston Tea Party."

Pleading for patience and tolerance, he reviewed history to show how "every new industry, every new science or art makes mistakes, and is criticised." Then he quoted various tests to prove that "the motion picture is a distinct contribution to visual instruction."

Mr. Hays' address follows, in part:

"I approach this subject not merely from the viewpoint of the men who have millions of dollars invested in the business, but from the viewpoint of the fathers and mothers who have millions of children invested in the business. We say 20,000,000 a day see motion pictures. Very well, possibly half, I do not know, of this number are children, and they go with the same open mind. Above everything else perhaps is our duty to the youth in the situation.

"To teachers I do not have to say that this industry must have toward that sacred thing, the mind of a child, toward that clean, virgin thing, that unmarked slate, the same sense of responsibility, the same care about the impressions made upon it, that the best teacher or the best clergyman or the most inspired teacher of youth would have.

"With a Capital C"

"I tell you, a movement earnestly and sincerely inaugurated and carried on to establish and maintain the highest possible moral and artistic standards of motion picture production and to develop the educational as well as the entertainment value and general usefulness of the motion picture is a Cause—a Cause with a capital C.

"Too much can not be expected too soon, either in the raising of the morals and artistic standards or in the development of the educational value. There can be no overnight miracle, but preferred attention is being given to the purposes of the association right now in the pictures which are now being made. Every day there is opportunity in the studios to take that action at the place and at the only place where effective action can be taken.

"Responsibility for these pictures now being made by the members of our association can not be avoided. They will be the proof either of our honesty of purpose or of failure. They will be the proof either of our ability to correct our evils ourselves or our inability to run our own business. The members of this association, acting on that definite knowledge, are doing everything in their power at this moment to live up to their professions, and the pictures will soon be able to show the results of their efforts.

Ancient "Sinful" Acts

"Now this is not a one-sided matter. We must consider these motion picture problems with that patience and tolerance which results from a recollection of the habits and cutsoms whenever a new thing comes. Every new industry, every new science or art makes mistakes, and is criticised. All of them have had to remedy their faults of early days.

"The telegraph and telephone were criticised. It was regarded as a sinful act to disseminate the printed word in any form among the humbler people, who were supposed to remain in the niche of life 'in which God placed them.' The bicycle and then the automobile were pronounced 'agencies of the devil.'

"Riding on railroads was so evil that the use of schoolhouses for even a discussion of the question was prohibited, with proclamations that 'such things as railroads are impossibilities and rank infidelity. If God had designed that His intelligent creatures should travel at the frightful speed of fifteen miles per hour by steam, He would clearly have foretold it through His holy prophets.' (From letter signed by School Board of Lancaster, Ohio, to F. W. Force, of Gilman, in 1826.)

"Medical men declared bathtubs a menace to health. In 1843, Philadelphia tried to prohibit bathing between November 1 and March 15, by ordinance, and in 1845 Boston itself made bathing unlawful except when prescribed by a physician; and Virginia taxed bathtubs $30 a year.

"One way for you to help us make good pictures is very easy, and that is by refusing to patronize bad pictures. If one were to start a vegetarian hotel and day by day a large number of guests were to storm into the dining room demanding roast beef cooked rare, this hotel keeper, though the most enthusiastic of vegetarians, would experience substantial difficulty in putting over a bill of fare consisting entirely of asparagus.

Objection to Censorship

"The motion picture business objects to political censorship for one great reason—because the motion picture business is an American business. Political censorship made Plymouth Rock; political censorship faced the Minute Men at Concord Bridge; political censorship caused the Boston Tea Party. But there is one place and one place only where the evils can be eliminated and the good and great advantages of motion pictures retained, and that is at the point where and when the pictures are made.

"And it can be done then and there, make no mistake about that. There is no zone of twilight in the matter. Right is right and wrong is wrong, and men know right from wrong. The corrections can be made, real evil can and must be kept out, the highest standards of art, taste and morals can be achieved, and it is primarily the duty of the producers to do it.

"It must be that the motion picture is a distinct contribution to visual instruction. The quick way to the brain is through the eye. Scientific tests which have been made and which are being made and with which you are familiar seem to prove the value of the motion picture in the class room.

Scientific Tests

"Professor J. W. Sheppard of the University of Oklahoma during 1910, found these results from tests:

"In the spring of 1920 he conducted a test on about a dozen pupils of average intelligence in one of the high schools of Madison, Wisconsin. Abstract and concrete subjects were taught to one group by means of films only, to a second group by a superior instructor, and to a third group by an average instructor. The film scored an average of 74.4 per cent., the superior teacher, an average of 66.9 per cent., and the average teacher, 61.3 per cent. In other words, the film beat the best teacher by 6.6 per cent. and the average teacher by 12.14 per cent.

"Professor Joseph J. Weber, of the University of Kansas, during 1920 conducted a series of tests in Public School No. 62, New York City. The following is a result of one of his experiments:

"Four hundred and eighty-five pupils in Public School 62 were examined as to their knowledge of geography. When the experiment began, all pupils had an average knowledge of about 31.8 units. This standing they had gained from the knowledge of their geography prior to the experiment. From this starting point (31.8 points) the 485 pupils who were taught orally without the aid of correlated motion picture film improved to 45.5 points, a gain of 13.7. The same pupils with the aid of the film shown after the oral lesson, improved to 49.9 points, a gain of 18.1. The same pupils with the aid of the motion picture film before the lesson improved to 52.7 points, a gain of 20.9. Professor Weber says, 'statistically these points are reliable to the point of practical certainty.'

Operation in Films

"A cablegram from Paris, dated only two days ago, told how a class of medi-

(Continued on following page)

Senator Myers Again Plays for Limelight, Charging Film Players with "Debauchery and Free Love"

SEIZING upon Will H. Hays' statements before the General Federation of Women's Clubs at Chautauqua, N. Y., regarding the cleaning-up of the film industry, Senator Myers, of Montana, tireless seeker of publicity and a Congressional investigation of the industry, again reviewed the "debauchery, riotous living, drunkenness, ribaldry, dissipation and free love" of the Hollywood colony in a long speech in the Senate on June 29.

Mr. Hays' selection to head the industry was actuated principally by a desire of the industry to engage in politics, declared the senator, a moment later saying that Mr. Hays' employment is partly to improve the moral tone of the industry.

Then the Montana moralist thundered into a denunciation of the "controlling forces" in the industry, charging them with absolute commercialism. He entered into an exposition, with full details, of the Arbuckle case and the murder of William Desmond Taylor. Failing to recall other incidents sufficiently hair-raising, he preceeded to accuse the films of complicity in recent murders in Washington, D. C., seeing the pictures as teachers of the "romance of crime."

Washington recently invited Hollywood to move there. This stirred the senator's ire and he launched into even more picturesque language.

"I hope it may not be done," he said. "From all accounts the Washington Chamber of Commerce or Board of Trade would better invite here a colony of lepers or an institution for the propagation and dissemination of smallpox."

Then Senator Myers finally came to the gist of his speech—a plea for censorship in the District of Columbia.

Ince Denies Rumors Regarding His Plans

Thomas H. Ince says that many unfounded rumors have sprung up recently regarding his affairs and plans, and he wants the industry to know that they are not based on any semblance of fact. He therefore denies categorically that he has sold his studios at Culver City, Cal.; that he has leased his studios to W. R. Hears that he has closed his studios; that he is about to merge his studios with any other producer; that he intends to move his production activities East.

The activities at the Ince studios have been curtailed for a few weeks only, the producer states. He has been in New York for several months on business connected with the distribution of his pictures.

Judges Uphold Censors

The New York State Motion Picture Commission can censor news reels of current events, according to a decision handed down July 6 by the Appellate Division of the Supreme Court. All the judges concurred.

Lewis A. Innerarity, Jr., counsel for Pathe Exchange, Inc., which brought the question to court, said that the decision will be appealed and that the question will be taken to the highest court possible, if necessary.

M. P. T. O. A. Takes New National Headquarters

Because of the extension of the work of the Motion Picture Theatre Owners of America, the national headquarters have been removed to 132-136 West Forty-third street, New York City, from 1482 Broadway. The new headquarters are but one minute's walk from Broadway.

More than twice the office room used in the former location are now available in the new quarters. The work of the organization is now being thoroughly departmentized

Hays Speaks on Censorship

(Continued from preceding page)

cal students at the Sorbonne University saw, by motion pictures, the complete details of a wonderful operation upon the human stomach, performed by the famous surgeon Professor Jean Louis Faure. The film was run at a speed synchronizing exactly with the actual progress of the operation, and as the details appeared upon the screen another noted surgeon described every movement made, from the first incision to the closing of the wound by the last stitch. In no way could so great a number of students have watched the life-saving workmanship of a master of his profession.

"In my opinion there will be series of motion pictures adopted soon by boards of education just as now series of text books are adopted. They must be, of course, scientifically, psychologically and pedagogically sound.

"It would be my hope that still further immediate progress might be made. The motion picture industry will co-operate with the National Educational Association fully to that end. On behalf of our organization I offer to your association all of our facilities to aid in your experimentation. There is already a great demand for pedagogic pictures. I propose that we jointly study that demand and that we jointly find ways and means of supplying it.

No Decision Yet

No final decision was forthcoming this week on the standard contract being drawn up by Will H. Hays and the Motion Picture Theatre Owners Chamber of Commerce. Courtland Smith, a subordinate of Mr. Hays, insisted on maintaining an absolute silence regarding the negotiations, except to say that they would not be concluded for several days to come. The General and Ralph Hayes, his assistant, were in Boston on July 6, but returned the following day to continue discussion of the contract, and it was hinted that an early decision might be expected. It is understood that only the language of the document is now requiring the attention of the conference.

"Let a committee be appointed of this association made up of the very best talent within your ranks; let them meet with the great producers of the country and find ways to use our facilities. We ask you to aid us and to let us aid you in the study of the whole problem of the use of the motion picture as a direct pedagogic instrument. Let us together find the means of making pedagogic pictures which are scientifically, psychologically and pedagogically sound.

"Not only can we take care of the demand which now obtains, but the great demand which is imminent and which will certainly come, must be met, and met by the producers with a supply that measures up to the ideas of the educators of the country.

"It can never be said again, and I think it has been suggested, that the producers do not want to furnish educational constructive ways and means for the effective application of sympathetic interest.

"Nor will you be unmindful of the great good which has been done by this industry. Evil pictures have been produced, yes—but incalculable good has been accomplished. The motion picture has carried the silent call for virtue, honesty, ambition, patriotism, hope, love of country and of home, to audiences speaking twenty different languages, but all understanding the universal language of pictures. There may be fifty different languages spoken in this country, but the picture of a mother is the same in every language.

"It has brought to narrow lives a knowledge of the wide, wide world; it has clothed the empty existence of far-off hamlets with joy; it has been the benefactor of uncounted millions. It is the poor man's pleasure. Grand opera is for the well-to-do, but pictures are for the man who works with his hands. And do not forget that as we serve the leisure hours of the masses with right diversions, so do we rivet the girders of society."

Women's Clubs to Aid Theatre Owners with Sincere, Constructive Criticism

PRESIDENT SYDNEY S. COHEN of the Motion Picture Theatre Owners of America, made a pronounced impression at the bi-ennial convention of the General Federation of Women's Clubs of the United States in Chautauqua, N. Y., recently, when he declared that 12,000 theatre owners would co-operate with the women's clubs of the country in advancing public programs calculated to promote the moral, material and general welfare of the people of any and all American communities.

The special occasion was "Motion Picture Day," and the session, held in the large amphitheatre, was attended by over 2,000 women, representing clubs from about thirty states. Will H. Hays, representing the Motion Picture Producers and Distributors of America, and W. W. Hodkinson, of the Hodkinson Company, representing the distributors, were also in attendance. Mr. Hays' speech was printed last week.

M. J. O'Toole of Scranton, Pa., chairman of the Public Service Committee of the M. P. O. A., also spoke on the work of the exhibitors, declared that the theatre owners are ready to co-operate with the women in all matters of public concern and said that he regarded the active participation of women in affairs as one of the redeeming elements of American official life.

Questions Put to Hays

Several other inquiries from the floor brought Mr. Hays and others into action repeatedly. Mrs. Pennypacker, of Texas, wanted to known why screen performers in the garb of Episcopal clergymen were at times made to appear in roles which made them look ridiculous. She said it did not occur with respect to other denominations and was glad it did not, but would like to know why the Episcopal clergy were made to appear so effeminate.

Mr. Hays said there was no excuse for any such thing and that he had not seen very many pictures and he did not know that the situation was as described. He said he would do all he could to prevent reflections against any religious denomination. A Buffalo delegate asked what he was going to do about "filthy pictures." He replied he was endeavoring to change that and that the place to stop it is at the source.

Cohen Promises Support

A New Hampshire delegate asked how the women in that state could co-operate along the lines indicated with the theatre owners. She said she had already arranged a conference between members of her organization and the exhibitors.

Mr. Hays asked Mr. Cohen to reply to this. Mr. Cohen said that Senator Bean, president of the New Hampshire theatre owners, had advised him of this conference and that they were prepared there to turn over their theatres for the promotion of public service in that state. He said that the theatre owners welcomed constructive criticism and that it frequently happened that much of the objection to picture plays came from those who did not attend the theatres. He advised the women to see the shows and then present such criticism as in their judgment seemed right to the manager of the theatre and work out with him lines of action which would be mutually satisfactory and advantageous to the community.

A delegate from Kansas City then took the floor and said this plan was in operation there and was working out well. She fully indorsed all that Mr. Cohen said and added that some of the criticism in her territory came from those who did not attend the theatres, and now that they were meeting with theatre owners a great deal of good was being accomplished.

Rhode Island Pleased

Co-operation in Rhode Island with theatre owners was indicated in a forcible statement made by the leader from that state, who said that not one picture found to be objectionable by the women's clubs there, had been shown by a theatre owner in any part of the state.

The excellent impression made on the delegates by the addresses of Mr. Hays, Mr. Cohen and Mr. O'Toole on behalf of the industry, generally was commented upon by the delegates, and a series of conferences have been arranged between the theatre owners and representatives of the women's clubs in different states for the purpose of co-operating closely in the discussion of censorship and the solution of other problems.

Resolutions Pledging Co-operation

THE following resolutions were passed by the General Federation of Women's Clubs at Chatauqua, N. Y., June 30. They were presented by Mrs. Woodallen Chapman, chairman, Division of Motion Pictures, and approved by Mrs. Percy V. Pennypacker, chairman, Division American Citizenship:

"WHEREAS, one of the greatest powers in the world today for molding the thought-life of the nation and thus determining its future history is the motion picture; and,

"WHEREAS, no single group of individuals can hope to encompass the wisdom essential to the adequate and efficient development and use of this great power in the service of the nation; and,

"WHEREAS, the motion picture industry has formally requested the co-operation of the General Federation of Women's Clubs; and,

"WHEREAS, this is the logical outcome of the movement for raising the standard of motion pictures actively carried on by the General Federation of Women's Clubs during the past eight years;

"THEREFORE, Be it resolved, that the General Federation of Women's Clubs approves the effort now being made by the motion picture industry to raise the moral and artistic standard and develop the educational value of motion pictures and hereby affirms its desire to co-operate in every way consistent with its principles and policies in this work and in using motion pictures more effectively for upbuilding the nation's life; and be it

"RESOLVED that the General Federation of Women's Clubs on behalf of the millions of American people who daily contribute to the support of motion pictures, approves the effort of the motion picture industry to stabilize its economic conditions to the end that there may be the certain continuity of the production and exhibition of the highest types of motion pictures; and, be it further

"RESOLVED, that the General Federation of Women's Clubs offers the co-operation of the Federation to the schools and all other recognized educational institutions in giving to the children of the nation visual instruction by means of motion pictures, to the end that the production of truly educational motion pictures, other than those made for advertising purposes, may be encouraged in order to meet the demands of any school."

MOVING PICTURE World

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York City
Telephone: Murray Hill 1610

Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, President
Alfred J. Chalmers, Vice-President
James P. Chalmers, Sr. Vice-President
Eliza J. Chalmers, Secretary and Treasurer
Ervin L. Hall, Business Manager

Editorial Staff

Arthur James, Editor-in-Chief
John A. Archer, Managing Editor
F. H. Richardson, Projection
E. T. Keyser, Accessories
Fritz Tidden, Reviews
Roger Ferri, Independent Productions

Manager of Advertising
Wendell P. Milligan

Manager of Circulation
Dennis J. Shea

Subscription Price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

Copyright, 1922, by Chalmers Publishing Company.

Copyright throughout Great Britain and Colonies under the provisions of the Copyright Act of 1911. (All Rights Reserved).

OTHER PUBLICATIONS
Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations
Member National Publishers Association

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

WILL H. HAYS in his splendid address before the National Education Association in Boston on Thursday night gave the clearest, the most concise and most complete answer to the advocates of political censorship when he said:

"The Motion Picture business objects to political censorship for one great reason—because the Motion Picture business is an American business. Political censorship made Plymouth Rock; political censorship placed the Minute Men at Concord Bridge; political censorship caused the Boston Tea Party. But there *is* one place, and one place only, where the evils *can* be eliminated and the good and great advantages of motion pictures retained, and that is at the point where and when the pictures are made. And it *can* be done then and there, make no mistake about that. There is no zone of twilight in the matter. Right is right and wrong is wrong, and men know right from wrong. The corrections *can* be made, real evil *can* and must be kept out, the highest standards of art, taste and morals *can* be achieved, and it is primarily the duty of the producers to do it."

Much has been said against censorship, but in all the arguments we have seen and in all the utterances we have heard no better presentation of the need for the screen's freedom has appeared. The above quoted matter should be printed in permanent form, in readable type, to be placed in every theatre. Even a better idea, or one supplementing it would be the printing of one sheets for display in front of and in the neighborhood of every moving picture theatre in the United States. This utterance is an answer, not a retort. It is conclusive, it is sincere, it is absolutely true. We suggest that the Producers' Association carefully consider our recommendation.

Intelligence—Intelligence!

THE great call for morality in pictures has not been entirely for morality. The poor taste of some pictures, many pictures, has annoyed the screen's critics quite as much as anything else. These annoyances have been included under the general description of "bad moral tone." This problem is quite as great as any that confronts us.

This is by way of prelude to a word or two about a picture that is handled with such intelligence and which tells its story so well that it may well be pointed to as an example of what to do and how to do it. "One Clear Call" is the name of it and John M. Stahl directed it for Louis B. Mayer, who in turn is releasing it through Associated First National Exhibitors.

The matter of titling is so important that we call your attention to what Madge Tyrone and Mr. Stahl and whoever else had to do with the happy result, contrive to show on the screen. It is all so reasonable, so lacking in gush, so strong in its clear interpretation, giving the fine direction and the fine acting a full chance to register without hindrance. Henry B. Walthall, Claire Windsor, Milton Sills and other really fine players contribute wonderfully to the perfection of the story telling, but the good taste, the splendid intelligence displayed in this production is the point we deem of such high importance.

It is not our purpose to additionally review this picture. We merely wish to direct your attention to the type of production which we believe will mean the success of our business. It has heart, it has strength, it is clean and it is neither above the head nor beneath the intellect of the spectator. It is fine entertainment with intelligence, intelligence, intelligence registering all of the time.

ARTHUR JAMES.

Public Opinion to Win Over Critics; Conventions and Other Exhibitor News

By ROGER FERRI

THROUGH public service the organized exhibitors of the country next season expect to win over some of those who heretofore have been the bitterest opponents of the silent drama. Already the plan has been perfected to the point where shortly it will be functioning in virtually every locality in the country. M. J. O'Toole, chairman of the M. P. T. O. A. Public Service Department, has been quietly organizing his forces and within a few weeks is expected to make an announcement that will come in the form of a pleasant surprise to the business in general.

The public service plan of the organization, according to those in a position to know whereof they speak, will reach out to the innermost circles of the schools, churches representative of every denomination, and even fraternal, civic and political organizations. This service will embrace special educational performances at big houses, these performances being staged under the joint direction of the exhibitors and local educational officials. Some of the best known members of the clergy are said to have been lined up in this work.

WHAT promises to be one of the big exhibitor conventions of the year is scheduled for next week—July 11, 12 and 13—when the Motion Picture Theatre Owners of Virginia get together for their annual powwow at Ocean View, Va., one of the best-known resorts in the country. The usual exhibitor resolutions will be taken care of, with consideration given to a number of problems that have been presented during the past few weeks. According to Secretary Henry Bernstein the attendance promises to be the largest in the history of the organization. A particularly pleasing and inviting entertainment program has been arranged by the convention committee.

While President Sydney S. Cohen, of the M. P. T. O. A.; M. J. O'Toole, of Scranton, Pa., chairman of the Public Service Department of the exhibitor organization, and other representative exhibitor delegations from Washington, North Carolina, Maryland and Pennsylvania will be on hand, the big attraction will be the presence of motion picture stars who will make the journey from New York by special train. Among those who will be on hand will be every popular star in New York. Marcus Loew and his genial publicity representative, Nils Granlund, will accompany the party. As a matter of fact it was Mr. Loew who organized the stars for the trip at the request of the Virginian exhibitors.

THE M. P. T. O. A., according to information unearthed this week, will launch four separate exhibitor units—in Buffalo, Syracuse, Albany and Binghamton—in New York State for affiliation with the national organization. It will be recalled that the old M. P. T. O., of New York, of which Charles L. O'Reilly is president, officially withdrew from the national organization several weeks ago. Organizers from the national headquarters in New York have been touring New York State for several weeks. Cohen and other M. P. T. O. A. officials already have spoken before the various exhibitor bodies in the cities above mentioned.

R. S. WOODHULL, president of the New Jersey Motion Picture Theatre Owners, is already on the job and pursuant to the resolution passed at the recent convention, he is leaving no stone unturned perfecting an all-New Jersey exhibitor organization. Secretary Sidney Samuelson, of Newton, will next week start on a tour of the state, seeking to induce Southern New Jersey exhibitors to join in the movement for the establishment of one big state organization.

THE Hoy System is the object of considerable attack from the exhibitor organization right now. As a matter of fact, John S. Evans, of the M. P. T. O. A. of Pennsylvania, this week issued a statement characterizing the Hoy System as unfair and unpopular with exhibitors there. The Illinois exhibitors have taken a like attitude and it is expected that the attitude of the national organization will be registered at the Virginia convention next week when the Hoy System is expected to come up for discussion with national officials in attendance.

MISSOURIANS will be doing all the showing during the next few weeks, judging from reports that come there. The constitutional convention is in session at Jefferson City, Mo. The reform element is determined to establish censorship, Sunday closing and other radical reforms. That they have overlooked no bet is evidenced in the fact that the reform contingent has imported Wilbur F. Crafts, superintendent of the International Reform Bureau, and the Rev. H. L. Bowlby, of New York, secretary of the Lord's Day Alliance, to aid in the aggressive campaign they have launched.

However, the opposition is equally well organized and seems to enjoy the favor of the public in general. The "reformers" have utilized every form of attack on prominent citizens who have dared come out against them. The Anti-Blue Law League of America has been ridiculed and its financial difficulties have been used to discredit other broadminded citizens who have attacked the reformers and resented the importation of "professional agitators from the East."

The "reform movement" is indeed strong in Missouri. The exhibitors there have been quietly doing their bit and their efforts are expected to bear fruit when the convention is opened. The popular feeling in Missouri is said to be strongly against these radical measures, and it is because of the cognizance of this fact by the reformers that the latter have been forced to bring "professionals" into the middle-western state to aid them in closing the theatres on Sunday and establishing a censorship board.

WORD comes from San Francisco that the Motion Picture Theatre Owners of America, Northern California division, will hold their annual convention in the Golden Gate municipality some time early next month. The convention committee includes P. J. Hanlon, of Vallejo; M. J. Klein, of San Francisco, and Sam Gordon, of Napa. The organization includes exhibitors in Northern California, Nevada and Southern Oregon. One of the chief matters for discussion and action at this convention will be that of the acquisition of a greater degree of freedom in the choice of productions exhibitors will be offered for exhibition.

THE three conferences that Will Hays has been holding with as many exhibitor organizations are all expected to come to a close within the next week. Indications were that negotiations with the Theatre Owners' Chamber of Commerce would terminate late this week. Charles L. O'Reilly's new Empire State exhibitor organization is still dickering with Mr. Hays, while the M. P. T. O. A. committee is said to have submitted a number of propositions which the Hays organization is considering and on which some definite decision is expected to be given next week.

EXHIBITORS in New England are particularly concerned over the Famous Players-Alfred S. Black theatre deal which was officially confirmed this week by the New England showman. Rumors of all sorts are being circulated in furious fashion throughout New England, but few of them are being considered seriously, although it is generally and frankly admitted in authentic circles there that the move has created much unrest. Consummation of the deal, however, did not come as a surprise to New Englanders who had heard some sort of rumor about the transaction several months ago.

UNOFFICIALLY the loss thus far this season to operators of airdomes is estimated at more than $2,000,000, a tremendous amount. With the inauguration of the daylight saving program in most parts of the country the open air picture pavilions were deprived of the first and concededly best show, the schedule now prevalent making it impossible to jam through more than one show a night. This situation, of course, has put a considerable crimp in the box-office receipts as compared with the grosses netted by these open air resorts three years ago. With a bad break in weather, more than ten inches of rain having fallen during June, the airdomes have had their hands full in trying to make both ends meet.

Paste This In Your Hat

The trade paper is the moving picture industry's one great medium of expression to itself, the constant avenue of communication between all of its elements, and the advance and sustained influence for progress, betterment and growth.

News from the Producers

By C·S·SEWELL

Exhibitors' Desire for Big Specials Causes Change in Policy of Goldwyn

Goldwyn announces that its new policy of reduced output, with each production a big motion picture achievement, has been enthusiastically received by exhibitors and that this is as it should be for the exhibitors themselves are responsible for this change and have aided in formulating it.

The expression of opinion by thousands of exhibitors as to what they wanted in the photoplay line and what pleased their patrons were collated and the result of these opinions from both cities and small towns pointed to the conclusion, says Goldwyn, which the company had already reached that the money and effort customarily put into mediocre pictures should be concentrated upon a few great ones.

Under the new "exhibitor-made policy" Goldwyn states that it will not produce a single average "program" picture, each will be a big special that will stand on its own merits. The exhibitor will not be compelled to take a single mediocre program picture or any series of program pictures in order to get the big Goldwyn pictures.

Box Office Value

It is further stated that each of the twenty productions in addition to having fine dramatic merit and human appeal will have a definite box-office drawing card in its stars, director, subsidiary cast and production, and will be advertised to the limit. There will be no concentration in advertising on one, two or three pictures.

The list as already lined up includes; the first Marshall Neilan picture for Goldwyn which will have a compelling title and which it is said will be a long step in advance of anything he has previously attemped.

"Hungry Hearts," directed by E. Mason Hopper from Anzia Yezierska's book dealing with Russian immigrants and the American melting pot, a stirring and true-to-life story possessing drama of tremendous power, pathos and rare humor. In the cast are Bryant Washburn, Helen Ferguson, Rose Rosanova, George Siegmann, Otto Lederer and E. A. Warren.

"The Christian" from the well-known novel which is being produced in a big way by Maurice Tourneur, in its original English settings. In the cast are Richard Dix, Mae Busch, Phillis Haver, Gareth Hughes and Cyril Chadwick.

Rupert Hughes' Story

"Remembrance," written and directed by Rupert Hughes, has drama, heart interest and humor like Mr. Hughes' "Old Nest." It is a drama of the father. In the cast are Claude Gillingwater, Cullen Landis, Patsy Ruth Miller, Kate Lester, Richard Tucker and Lucille Rickson.

"Captain Blackbird," R. A. Walsh's first big picture for Goldwyn is an action-adventure story of the South Sea written by Carey Wilson, being filmed in Tahiti. In the cast are House Peters, Antonio Moreno, Rosemary Theby, George Siegmann and William V. Mong.

"Broken Chains," the $10,000 prize winning scenario, was given to Allen Holubar to direct. Its theme is regeneration. In the cast are Colleen Moore, Malcolm McGregor, Claire Windsor, Ernest Torrence, Beryl Mercer, William Orlamord, James Marcus and Leo Willis.

"Brothers Under the Skin" is placed among Goldwyn's Big Twenty because of its powerful theme and its striking treatment. It was written by Peter B. Kyne; E. Mason Hopper directed. The cast includes Helene Chadwick, Pat O'Malley, Norman Kerry, Claire Windsor and Mae Bush.

Human and Dramatic Film

"The Sin Flood" is described as a picture so true and human and dramatic that its magnitude can only be told at the box office of the theatres where it is screened. Frank Lloyd, who made "Madame X," directed it. Richard Dix, Helene Chadwick, James Kirkwood, Otto Hoffman, L. H. King, Ralph Lewis, William Orlamond are in the cast.

"The Bitterness of Sweets" is another original screen story by Rupert Hughes who directed it. It is a drama of rich humor, strong human appeal and dramatic strength. In the cast are Colleen Moore, Antonio Moreno, William Orlamond, Francis MacDonald, Earl Metcalfe and others.

A Mystery Story

"A Blind Bargain" is a thrilling and amazing mystery of a young author who blindly signs himself into the hands of a mad wizard of surgery. Lon Chaney, Raymond McKee, Fontaine LaRue and Virginia True Boardman are in the cast.

Then there is "Ben Hur." A fortune was spent to obtain the right to film it, and it is stated several other fortunes will be spent in making it the most stupendous motion picture achievement in the history of films. A director of international renown will produce it partly in Culver City, partly in Italy and partly in Palestine. Work on the scenario of "Ben Hur" is now well under way.

Paramount Exploitation Force Celebrates Its Third Birthday

"Paramount welcomes the advent of new exploitation forces in the field," said Claud Saunders, director of exploitation, upon the third birthday of his department. "We look upon the establishing of exploitation staffs by other producers as a justification of the idea pioneered by Paramount. It is an idea of the utmost importance for it means the salvation of the small exhibitor and that two or three times as many exhibitors will practice sound showmanship and that means the improvement of the financial condition of the entire industry. We have done good work, but it has been impossible to more than scratch the surface."

The division of exploitation was established in July, 1919, when Mr. Saunders and eight assistants went into the field to put over "The Miracle Man" and now each Paramount exchange has its exploiter.

The division also creates posters and lobby accessories. Walter P. Lindlar, assistant director, has charge of the constructive and creative work of the department.

The most noteworthy achievement of the year was the star-identification contests for "The Affairs of Anatol." John P. McConville, exploiter at Boston, secured 62,832 lines of free publicity in thirty-three towns.

Campaigns have already begun on the full issues; with a newspaper tie-up in Milwaukee on "If You Believe It, It's So," with roof garden advertising on "The Top of New York" and with a newspaper teaser campaign in Massachusetts on "Nice People."

LEFT: CLAUDE SAUNDERS, DIRECTOR OF EXPLOITATION DEPARTMENT, FAMOUS PLAYERS-LASKY CORP.; RIGHT: WALTER P. LINDLAR, ASSISTANT DIRECTOR OF EXPLOITATION

Small Town Folk in Fox Special

"The Town That Forgot God," another super-special which Fox Film Corporation announces for release during the season of 1922-23, is said to possess a universal appeal in its silent delineation of the small American city and its folk. The production deals entirely with the provincial community, and the cast is one selected from the best group of small town character-types on the stage.

Salient among the "set" features is the spectacular flood scene in which an entire city is destroyed before the onslaughts of a terrific storm. Harry Millarde, who directed "Over the Hill" and under whose supervision "The Town That Forgot God" was made, gives proof of his mastery of the articles with which nature's chaos must be depicted on the silver sheet.

Five Educational-Mermaid Comedies in Six Broadway Houses During Same Week

Without any advance campaign, or even intention of making it such, the week of July 2 is "Mermaid Comedy Week" on New York's Broadway. A record that it has never approached before has been set by Educational Film Exchanges, Inc., with the booking of five different pictures of the Mermaid Comedy series. One of the five Mermaids plays in two theatres, making six houses showing pictures from this one brand simultaneously.

Four of the pictures included in this Broadway booking record are Jack White productions. They are "Rapid Fire," "Spooks!" "Danger" and "Step This Way." The fifth picture, "Rolling Stones," features Lloyd Hamilton and is one of the last of the Mermaid Comedies which will feature this rapidly climbing comedian, who is now engaged in making the first of a series of six special comedies for Educational under his own name.

"Rapid Fire" is on the program at the Capitol Theatre, which is also showing another Educational picture, "The One Man Reunion," the latest release of the series of Wilderness Tales by Robert C. Bruce. The Strand Theatre is running "Spooks!" much of the action in which is laid in a "set" that duplicates the famous old Eden Musee, one of the landmarks of New York City in its time. "Danger" has been at the Criterion for a week and is held over another week. The Rivoli has "Step This Way." The Hamilton picture, "Rolling Stones," is running at both Loew's State and Loew's New York Roof.

It was considered decidedly unusual when a feature comedy made by one of the most popular comedy stars ran in four or five theatres on Broadway at the same time. This new record of five comedies of the same brand playing first run in six houses at the same time has never been approached, it is believed.

The man responsible for four of the five pictures in this record booking, Jack White, is the youngest producing director in the industry. Starting in a minor position at the Sennett studio only a few years ago, his rise in the production field has been meteoric. He is endowed with an unusual creative mind when it comes to constructing laughable comedy situations.

White and Lloyd Hamilton formed a partnership more than a year ago to take over the production of the Mermaid Comedies for Educational. They have shared the work on the second year's Mermaids, just completed, White having supervised seven pictures with all-star comedy casts, and Hamilton appearing in six others.

In the casts appearing in the four Jack White productions showing on Broadway this week are such popular fun makers as Lige Conley, the beautiful Elinor Lynn, winner of the Thomas H. Ince beauty contest several years ago; Otto Fries, Cliff Bowes, Jack Lloyd and others. Conley heads the cast in each of the pictures, and Miss Lynn has the principal feminine role.

This week's Mermaid Comedy bookings on Broadway are, of course, an exception, but still they are an indication of the popularity which this series of comedies has won in the last two years. This year's bookings on Mermaids have been decidedly heavy throughout the country, the records in Educational's home office show, most of the country's biggest first run theatres being among the houses that have shown these popular fun films.

"This week's showing for Mermaid Comedies on Broadway," said E. W. Hammons, president of Educational, "seems to me to be another proof of the wisdom of our decision to elaborate on the work of these two unusually talented young men, Jack White and Lloyd Hamilton.

"As has already been announced, the entire new series of Mermaid Comedies, which will be twelve in number, will be made under the supervision of White, while Hamilton is already at work on the first of a new series of six special comedies to be known as Hamilton Comedies.

"We made a thorough study of the exhibitors' wishes before this new arrangement was made. What the Broadway exhibitors say this week through the record bookings of pictures in the Mermaid series is merely another testimonial to the talent and popularity of this remarkably talented young comedy director and this comedy artist who has won without dispute his place in the very first rank of screen comedians."

"In the Name of the Law" Advertising Space Has Prominent Place on Broadway

Occupying one of the most advantageous advertising spots in the entire city of New York, a huge, hand-painted stand is now publicizing "In the Name of the Law," which will be presented by R-C Pictures July 9, at the George M. Cohan Theatre, at the corner of Forty-third street and Broadway, New York City. This corner is not only in the very heart of the theatrical section of Broadway, but is directly opposite the Cohan Theatre in which the picture will run. The stand is one of the few which have ever occupied this space since the Liberty Loan drives of war times.

Nat G. Rothstein, who is responsible for this big "exploitation scoop," points out that this same result may be obtained by live showmen in other cities. It is part of the plan of R-C Pictures to prove to the industry that "In the Name of the Law," an Emory Johnson production, with an all-star cast, is one of the most exploitable productions of the season.

"No Program Films From Me," Neilan Promises Exhibitors

Marshall Neilan arrived in Los Angeles last week following his tour abroad and made his initial announcement concerning the future production and distribution of his product in association with Goldwyn.

"Marshall Neilan Productions, as heretofore, will be handled entirely on an individual basis," said Mr. Neilan. "My future product will be distributed on its individual merit and each production will be made as a separate unit. Arrangements have been perfected whereby it is possible for me to get away from the program type of pictures and attempt the bigger things I have desired to do for some time past.

"My entire staff, including all the members of my organization who have been with me several years and who have contributed to the success of Neilan productions, will remain intact.

"While abroad with various members of my staff, and through European affiliations, we obtained considerable material, including various important scenes, for two of my forthcoming productions. Both these pictures, I believe, will offer something new in the way of screen entertainment, and because of their novelty we feel it best to withhold details as to titles and nature of plots at this time."

Paramount Changes Press Book Style; Adopts Newspaper Form

With the issuance of the press sheet on Marion Davies in the Cosmopolitan production, "The Young Diana," which is scheduled for release August 7, Paramount has inaugurated a new style in its press books: From now on, the book on each production will be of full newspaper size, printed in newspaper style on a heavy grade of news stock.

This new press book or "Paramount Press Sheet," as it is called, is the result of many requests from exhibitors and theatre advertising managers for a simpler and more easily handled sheet.

The usual size of the sheet will be four pages, and in the case of some of the super-specials this will be enlarged to eight. The fact that the copy of both advertising and publicity is printed on news stock and in newspaper style is of considerable assistance to the exhibitor, as it gives him an exact idea of just how his advertisement or publicity story will look in a well-printed newspaper.

Miss Hammerstein in New Picture

Elaine Hammerstein utilized a three weeks' lapse of time between productions in making a trip from California to New York City.

In addition to casting an appraising eye over the shops, Miss Hammerstein was further pleased by seeing her latest picture, "Evidence," at Loew's State Theatre. Immediately on her return to California, Miss Hammerstein began the making of "Under Oath," a story by Eddie Montague, which was directed by George Archainbaud and which is scheduled for early release, it is announced.

"My Dad" to Be an Early Release

"My Dad," a Clifford Smith production, featuring the new R-C star, Johnnie Walker, has been scheduled for early release by the Film Booking Offices of America. This Northwest production, which will serve to introduce Walker in a new type of role, is announced by the F. B. O. to be admirably suited for summer programs. Walker is supported by Ruth Clifford in the leading feminine role. The picture was directed by Cliff Smith.

Fifth Plum Centre Production Begun

Production has started on a new Plum Center Comedy at the Paul Gerson Pictures Corporation studios in San Francisco. The new film is number five of a series of twelve two-reel comedies being made under the direction of Robert Eddy on the R-C program.

Director Eddy states that the new comedy will be somewhat of a departure, so far as the story is concerned, from the Plum Centers already made, insomuch as the action of the first reel will have a city background.

As the story runs, Dan Mason, in the character of Pop Tuttle, bus driver, leading politician and champion horse shoe pitcher of Plum Center, pays a visit to the city of San Francisco accompanied by Tillie, the Great Dane, played by Miss Wilna Hervey. There they have a number of strenuous adventures and on their return to Plum Center and Pop nearly tears up the town when he attempts to establish gasoline transportation between the railroad station and the Palace Hotel.

Goldywn to Film Picture in Tahiti

Goldwyn will send the entire company making the photoplay from Carey Wilson's scenario of South Sea adventure, "Captain Blackbird," to the island of Tahiti where practically all of the photography will be done. The film is the first of the R. A. Walsh productions to be made under his alliance with Goldwyn.

The company will sail from San Francisco on July 7. It will begin its return voyage on August 23, arriving home on September 5. The party will comprise the entire cast and a large technical crew. It will be necessary to take from the studios at Culver City all lighting and development equipment.

Mrs. M. J. Mata Named Delegate

A contest conducted in the interest of the Philadelphia Committee for Devastated France, to select delegates from the women of Philadelphia to go to France closed last Tuesday with a total of more than five hundred thousand votes.

Among the winners was Mrs. Malaka J. Mata, scenario writer, who was entered in the race by Jules E. Mastbaum, president of the Stanley Company of America and who won second place. Managing Director Frank W. Buhler, of the Stanley Company, conducted the campaign for Mrs. Mata.

Film Slated for July 16 Release

Recent announcement of Playgoers Pictures, releasing through Pathe exchanges, is that the feature set for release July 16 is "The Woman Who Came Back," from the widely read novel by Stephen McKenna. This book went through twenty-one editions, it is stated. It was called "Sonia" in its printed form. Clive Brook and Evelyn Brent have the principal roles in the film.

"Her Only Way" Being Revived

The series of Norma and Constance Talmadge revivals by Selznick is drawing to a close. Two of Norma's formerly successful pictures, "Her Only Way" and "The New Moon," are still to be reissued, with "Happiness a la Mode" starring Constance Talmadge, still to come. This last is set for distribution July 30 and "Her Only Way" for July 20.

Again Signs

Barbara La Marr, the beautiful brunette who has come into fame in the motion picture world during the past year, has been placed under contract by Metro. She will enact the leading feminine role in the Metro-S-L production of "Quincy Adams Sawyer," which Clarence Badger will direct.

Metro Eliminates Scenario Staff, and Signs Special Writers for Adaptations

Holding up the standard established with the new series of productions under way at the Metro Studios, five more stories have been purchased and are being adapted by prominent writers. Under the new arrangement there willl be no scenario staff. Instead, writers of the foremost rank will prepare continuities according to their special qualifications. Among those now engaged are J. G. Hanks, Marion Fairfax, Bernard McConville, Mary O'Hara, Lloyd E. Sheldon, Edith Kennedy and Rex Taylor. Three of the new stories will be for Viola Dana, and two are for Billie Dove.

Bernard McConville, now working on "Quincy Adams Sawyer," Charles Fulton Pidgin's story for Metro, has written a story "Emmy Lou" for Viola Dana. "June Madness," by Crosby George, also has been purchased for Viola Dana. Harry Beaumont, who is directing Miss Dana in "Page Tim O'Brien," will write the scenario for "June Madness."

The third story for Miss Dana is "Noise in Newboro," by Edgar Franklin and for which Rex Taylor will prepare the continuity. All three of these stories are comedy dramas, the type of role that she has been playing with such success in her recent releases. "Page Tim O'Brien" is by John Moroso, and J. G. Hawks prepared it for the screen. Harry Beaumont is directing.

"East of Suez," a thrilling melodrama by E. Lloyd Sheldon, will be enacted by a distinguished cast headed by Billie Dove. Mr. Sheldon, who has had forty-six screen successes during the past five years, will prepare the screen adaptation for his story.

Marion Fairfax, who has prepared practically all of the stories for Marshall Neilan's productions and who has produced several pictures herself, has written a new story and continuity for Miss Dove, "The Girl in the Gilded Cage."

"Country Love," by Hulbert Footner, for which Edith Kennedy has written the scenario, will serve as Miss Dove's introductory vehicle. Mary O'Hara, who prepared the screen adaptation for "The Prisoner of Zenda," has written the continuity for "Peg O' My Heart." Laurette Taylor has the stellar role. King Vidor is directing.

Big Exploitation Tie-up Made by Paramount for "Nice People"

What Paramount considers the perfect nation-wide tie-up has just been effected by the Paramount publicity department with the Mallory Hat Company, Inc., of 234 Fifth avenue, New York City, in connection with the forthcoming release of William de Mille's production, "Nice People."

The Mallory people, who are the largest manufacturers of men's hat in the world, are going to open their fall retail sales campaign with a big advertising smash run simultaneously in the rotogravure sections of fifteen leading newspapers on Sunday, September 3. The advertisement will consist of a quarter-page display dominated by a fine portrait of Wallace Reid, who heads the all-star cast of the de Mille production. Underneath the portrait, well displayed in a panel, is the simple text, "Wallace Reid, the Famous Paramount Star in 'Nice People,' Wears Mallory Hats."

The significant thing about the tie-up is that this advertisement will appear on the very day of the date release of "Nice People," September 3. In addition to this newspaper space, the advertisement will run simultaneously in some of the largest magazines.

"The Man Unconquerable" for Release by Paramount July 2

Paramount announces as its release for July 2, Jack Holt in "The Man Unconquerable," an adaptation by Julien Josephson of an original screen story by Hamilton Smith.

Atmospherically, Paramount says, this picture is almost as good as a trip down into the South Seas, for it has the settings and locations of that part of the world reproduced with an adherence to detail that is said to be wholly delightful.

Sylvia Breamer, who was seen in Cecil B. DeMille's production, "We Can't Have Everything," and in Maurice Tourneur's "My Lady's Garter," returns to the Paramount screen as leading woman in this picture. It was directed by Joseph Henabery.

Myron Selznick Will Bring Theda Bara Back to Screen

Myron Selznick, president of Selznick Pictures Corporation, announces arrangements for the return of Theda Bara to the screen. He has signed her to appear in one of the super-specials on which his company will concentrate for the season 1922-23.

Negotiations with Miss Bara had been under way for a number of weeks—ever since the Selznick company secured the story in which she is to star and which seemed suited to no other motion picture actress. The engagement is for a single picture.

Luxury Dominates "Fool There Was"

Elaboration of detail has always marked the William Fox super-specials directed by Emmett J. Flynn, and his characteristic is said to have been more than emphasized in "A Fool There Was," which was recently completed at the Fox West Coast studios in Hollywood and will be released during the season of 1922-23.

Flynn, who firmly established his name by his work on "A Connecticut Yankee in King Arthur's Court" and "Monte Cristo," spent more than $75,000 in material and labor utilized in the construction of "sets" for his latest production.

Chaplin Revival Is Booking Fast

Since Charlie Chaplin in "A Dog's Life," a First National Attraction, was shown at the New York and Brooklyn Strand theatres a few weeks ago, it has created as many inquiries as to its general release dates as any of the new comedies now being distributed by First National.

The Keith, Proctor and Moss houses, beginning July 10, will show it in their respective houses. The date set for general release is July 24.

Film Made Big Hit in Europe

Pathe's special feature, "The Isle of Zorda," picturized from Jules Verne's novel, "Mathias Sandorf," which began its appeal to American audiences with moderately profitable results, shows indications, Pathe says, of duplicating the fine record made abroad—in Paris, for example, where it enjoyed a first run in more than one hundred theatres and continued to crowd one of them at each performance for a whole year.

Metro's National Advertising Plan

National advertising in the *Saturday Evening Post* and other American magazines of wide influence will be launched by Metro Pictures Corporation to create patron-demand for this company's releases during the coming season.

This preparation of the field for the exhibitor of Metro pictures will be begun well ahead of the first fall distribution, and will be of a weight sufficient to give publicity in every city and town in the United States and Canada to the advent of Metro attractions.

House Peters to Have Title Role

Goldwyn announces that House Peters will act the title role in its production of Carey Wilson's original scenario, "Captain Blackbird," which will be R. A. Walsh's initial production for the firm. Antonio Moreno will appear as the young American hero of the story.

$1-A-Week-Men" End Trip Given by First National for Exploitation Stunts

FIRST NATIONAL "$1-A-Week-Men" are back on the job. First they took off their coats, along with thousands of other exhibitors during First National Anniversary Week, February 18 to 25, and worked to establish new records in the showing of pictures. This was done in First National's exploitation competition. Next, the winners of that competition—known as $1-A-Week-Men—went to Los Angeles as the guests of First National.

These exhibitors were from all parts of the country. They reached Los Angeles on June 19, were greeted by the mayor, city officials and prominent motion picture people, and from that time until last Saturday they had a week of gayety, mingled with serious study. Then, with a royal sendoff, they started back for their "home theatres."

During the time they were on the Coast they went to Catalina Island on Thomas H. Ince's palatial yacht, "Edris," and were entertained by Mrs. Ince; dined with Norma and Constance Talmadge, Buster Keaton, Katherine McDonald and Jackie Coogan; were feted by Richard Walton Tully and Guy Bates Post; entertained at dinner by Louis B. Mayer; were guests at a special boxing exhibition aranged by Marshall Neilan; were guests at a dinner-dance given by Mack Sennett at his home and, last but not least, they went in bathing with the Mack Sennett bathing beauties.

Shipman Will Make Another "Glengarry"

(By wire from Ottawa)

After viewing "The Man from Glengarry," Ottawa Film Productions, Ltd., were so well satisfied with this picture made under Henry McRae's direction that they voted for the same organization to make the sequel, "Glengarry School Days."

Pauline Garon, William Colvin and others in the cast will be retained for the sequel, and both pictures will be ready for release in the fall.

The fact that with an appropriation of $70,000 Ernest Shipman succeeded in delivering a high-class product for $50,000 is said to have been a vital factor in the continuance of the arrangement.

"Nanook of the North" Gets High Rating by Review Board

"Exceptional" is the rating given "Nanook of the North" by the National Board of Review. Pathe reports remarkable expressions of appreciation forwarded by exhibitors following the public reception of Explorer Flaherty's screen epic of the natives of the frozen Arctics. The following telegram from S. Barrett McCormick, The Allen Theatre, Cleveland, Ohio, is quoted:

"We have just closed week's engagement of 'Nanook of the North' and do not want to lose this opportunity of telling you of its splendid success. I have never presented a picture of any nature that pleased so large a percentage of the audience. It is without doubt the most fascinating and entertaining film in years, and lends itself admirably to productive exploitation. Sincere congratulations."

The following is from Manager Wheeler, of the Rye Playhouse, Rye, N. Y.: On Wednesday and Thursday last, June 21 and 22, I had the pleasure of presenting at the Rye Playhouse Robert J. Flaherty's remarkable picture, 'Nanook of the North.' The showing of 'Nanook' followed closely upon a very early run at the Rye Playhouse of "Orphans of the Storm,' 'The Four Horsemen of the Apocalypse," and other recent releases classed as super specials. Nevertheless, 'Nanook' established a new record of attendance day by day. We played 'Nanook' at the advanced price of 50 cents and 75 cents."

July 16 Set for Ruth Roland's New Serial "The Timber Queen"

The most important mid-summer release from the Pathe Exchange will be the serial, "The Timber Queen," starring Ruth Roland, scheduled for July 16, being the tenth chapter play in which Ruth Roland has starred for Pathe. Many showmen in different sections have already booked the serial after viewing the first few episodes.

"The Timber Queen" sets a fast pace, dealing with the Northwestern timberlands, giving fine locations for thrills in the rugged country. As a "hot-weather" attraction, the chapter play is timely, as besides showing the cool timberlands, the action shifts to the Yukon, where strenuous moments take place in the snowy areas. Considerable color is also provided by settings in Argentina, and scenes aboard ship also furnish thrilling moments. It is also claimed to be a censor-proof serial story.

The story is from the pen of Val Cleveland. Fred Jackman directed and was produced under the supervision of Hal Roach. Bruce Gordon, a newcomer to the chapter play, is seen opposite Ruth Roland. Val Paul is seen as the leading "heavy," and is assisted by Leo Willis and Frank Lackteen. Other players are Bull Montana, Al Ferguson, Otto Freez and Chris Linton.

The story deals with the attempts of the Lumber Syndicate to secure timberlands, owned by Ruth Reading, through their tool, James Cluxton. By a provision in her grandfather's will, Ruth must marry within a certain time in order to inherit the property. The Timber Trust, failing to gain control of the land, try to prevent the hero and heroine from marrying.

Filming of "If Winter Comes" Starts at Famous Canterbury

Dispatches from England received at the New York headquarters of Fox Film Corporation this week state that the company of players appointed for the production of "If Winter Comes" are now in Canterbury shooting scenes for the big special that will be an adaptation from the famous A. S. M. Hutchinson novel.

Work was started under the supervision of William Fox and Julius Steger, director general of production of the eastern studios of the organization. Mr. Fox has been in England for several weeks conferring with the author. Mr. Steger joined Mr. Fox two weeks ago and will proceed with the latter to Rome to confer with Director J. Gordon Edwards, who recently completed "Nero" and is about to film "The Shepherd King," another Fox special for 1922-23.

Harry Millarde, who was selected to direct "If Winter Comes," also has been in England for a number of weeks. With Millarde is Percy Marmont, the celebrated Ben Greet performer, who is widely recognized in America as an able leading man. He will essay the role of Mark Sabre.

Many Now Noted Stars Started Work in Mary Pickford Films

Few stars have given as many actors and actresses opportunities to ascend to screen stardom as has Mary Pickford, United Artists says. The late Harold Lockwood became a star overnight as a result of serving as Miss Pickford's leading man in the first filming of "Tess of the Storm Country" nine years ago, and, now in the elaborated new production of this history-making picture, for United Artists release, Lloyd Hughes, enacting this same character, bids fair to emerge a full-fledged star in his own right, it is stated. There is also, United Artists says, a strong possibility of Gloria Hope, who is in this same cast, achieving a like stellar position. She is playing the important part of Teola Graves opposite Miss Pickford's characterization of the heroine, Tessibel Skinner, and it is said Miss Hope's opportunities for winning high honors are numerous.

Among the dozen or more present-day luminaries of the silversheet who owe their exalted status to Mary Pickford more than any other single element, says United Artists, is Wesley (Freckles) Barry and John Bowers. Marshall Neilan started the most important phase of his career as leading man for Miss Pickford in several of her earlier productions.

New Subjects Completed for Sport Review Single-Reelers

Several new subjects have been finished for the series of Sport Review single reelers which Jack Eaton is producing for Weiss Brothers' Artclass Pictures Corporation. These novel short length subjects deal with every conceivable branch of sports and outdoor life.

Among the releases recently completed are "Play the Game," with college spring sports; "Record Breakers," a complete story of the great two day athletic carnival annually staged at Franklin Field, Philadelphia; "The Seven Ages of Fishing," "Building Up," showing how the American youth is developed along athletic lines at the famous Culver Academy.

Among the new releases planned for release through Goldwyn may be mentioned "Rah, Rah Stuff," "Alley Towns and Lots," "Internation Pastimes," "My Kingdom for a Horse," "Rough Stuff," "Higher Up" and "Get Your Man."

Three Comedy Companies Hard at Work Producing for F. B. O.

Short subject production at the R-C studios is now well under way and the Film Booking Offices will be assured of a plentiful supply of comedies well ahead of its release schedule during the coming season. Carter de Haven has already completed the first two of his two-reel domestic comedies and is now nearing the completion of his third, which has been tentatively titled, "Entertaining the Boss." With him is appearing Flora de Haven. Mal St. Clair is directing.

Gloria Joy, the pretty, young fourteen-year-old aetress, has started the production of the first of her series which Sherwood MacDonald will direct. The Frank Gerson Pictures Corporation is active with the production of Plum Center Comedies, which star the veteran charaeter comedian, Dan Mason. The release schedule of these short subjects will be announced by the Film Booking Offices in the near future. With these comedies will be the two single-reel subjects, Hy Mayer Travelaughs and Starland Revue.

"Hurricane's Gal" Is Listed for Release

Dorothy Phillips in "Hurricane's Gal," a story of the high seas, adapted and directed by Allen Holubar, is the First National attraction scheduled for release the week of July 17. This picture shows Miss Phillips at her best, and she is surrounded by notable players, among them Robert Ellis, Wallace Beery, Gertrude Astor, James O. Barrows and Frances Raymond.

Under the capable direction of Allen Holubar, together with the splendid acting of the star and supporting company, "Hurricane's Gal" can be promised as a picture of startling effects and stirring story.

"When the Devil Drives" Plays Long Runs at Chicago Theatres

The Associated Exhibitors' feature, "When the Devil Drives," with Leah Baird, continues to make a hit in Chicago, Associated Exhibitors states. It entered the third week of its run at Sig Faller's Bijou Dream Theatre, June 24, and two days later opened an engagement at Jones, Linnick & Schafer's Rose.

In Chicago, the favorable newspaper reviews, Associated Exhibitors says, have found a ready response on the part of the public, as evidenced by the fact that during its long run at the Bijou Dream the Leah Baird feature has drawn big crowds to that theatre daily.

Added interest is given the picture wherever it is shown by the fact that the story was written by Leah Baird, the actress who is featured in the presentation.

Goldwyn Players Back from Abroad

Director Maurice Tourneur and the leading players in "The Christian" company, Richard Dix and Mae Busch, returned from England recently on board the steamship Homeric, and then left New York for the Goldwyn studios in Culver City.

Paramount to Put Out Two Color Ad

For the first time in the history of its big seven-year-old campaign of national advertising, Paramount will use two colors in its display advertisement to appear in the Saturday Evening Post in the issue of July 29.

This issue of the Post will carry a double-page spread announcing the forty-one Paramount productions listed for release during the first six months of the year, starting August 1.

Goldwyn Signs Claire Windsor

Claire Windsor has been placed under a long-term contract by Goldwyn Pictures Corporation.

Ruth Roland's "Timber Queen" Among Pathe's Short Subjects

Announcement comes from the Pathe Exchange, Inc., that the short subject features scheduled for release the week of July 16 will be augmented by "The Log Jam," the first episode of Ruth Roland's new Pathe serial, "The Timber Queen." The star is supported by Bruce Gordon, Val Paul, Frank Lackteen, Leo Willis, Bull Montana, Chris Linton, Al Ferguson and Otto Freez.

"Ten Minutes to Live" is the fifteenth and last episode of "Go-Get-'Em Hutch," the Pathe serial produced by George B. Seitz, starring Charles Hutchison. "Todd of the Times" presents Frank Keenan in the latest Pathe Playlet, re-edited from a former feature success. The cast includes Irene Rich, Joseph Dowling, Aggie Herring, Jay Morely, Arthur Milette, George Williams, Herschel Mayall and Buddie Post.

"The Dumb-Bell" is the latest Hal Roach comedy featuring "Snub" Pollard. Assisting Pollard in the offering are Marie Mosquini, Noah Young and the Hal Roach comedians. "The Fable of Brewing Trouble" is the current animated cartoon of the series of "Æsop's Film Fables," produced by Fables Pictures, Inc., and created in their screen form by Cartoonist Paul Terry.

"Spring Fever" is the next, reissued one-reel comedy starring Harold Lloyd and featuring Bebe Daniels and "Snub" Pollard. "The Sleuth" is the title of the current Rolin Comedy. Paul Parrott, Sunshine Sammy, Mark Jones, Ethel Broadhurst and Gaylord Lloyd are in the cast.

Selznick Signs Conway Tearle for Two Special Productions

Close on the heels of the announcement by Lewis J. Selznick, president of Select Pictures Corporation, that the producing units regularly contributing to the Select output had abandoned the restricted "star" plan and would in the future produce pictures using story, star and production value entirely at the discretion of the producer, comes another announcement that Conway Tearle has been engaged by Selznick Pictures Corporation to appear in two big Selznick specials during the coming season.

It is definitely announced by Selznick that in keeping with the new production policy Mr. Tearle will not be the only star in each cast. Other photoplayers fully as well-known as he is are being engaged for the same pictures.

Fox Conducts Prize Contest for Art Posters of "Nero"

That "Nero," the William Fox "master special" to be released during 1922-23, may be the best "papered" picture in the country, a prize poster contest, to be judged by artists and art critics, has been arranged by Mr. Fox. Prizes will be awarded to the amount of $500. To the artist submitting the best poster the film producer has offered a prize of $250. The second prize will be $100, third, $75; fourth, $50, and fifth, $25. The drawings may be submitted in black and white or in color. The committee will be Charles Dana Gibson, Alfred Cheney Johnston, Walter J. Moore, J. P. Muller and William A. Page.

Although the contest was started only a few days ago, several hundred artists have already submitted ideas or have signified their intention of entering the competition. Under the rules of the contest any amateur may submit drawings. The contest will close August 1. All drawings must be in the hands of the art editor on or before this date.

Paramount Sees Big Box Office Success for "Old Homestead"

Paramount believes that one of the strongest appeals of its production of "The Old Homestead," will be the homely, human characters who are so definitely presented.

The quality of wholesome human interest never has failed to satisfy the public in any form of amusement. The stage plays such as "The Old Homestead," "Shore Acres," "Blue Jeans," and "Way Down East" have retained their popularity through many years.

"The Old Homestead" was one of the best of its kind. The rural types, the combination of city and country, as well other matters of deep interest, are all factors in the old play's ability to hold an audience, Paramount says. The settings are unusually fine, it is stated.

Ethel Clayton and UFA Films for Paramount Release July 9

Ethel Clayton in "For the Defense" and the UFA production, "The Greatest Truth," are scheduled by Paramount for release July 9.

Elmer Rice, successful playwright and author, whose play, "On Trial," raised him to a high place in the estimation of playgoers, wrote the stage play from which this picture was adapted by Beulah Marie Dix. Paul Powell directed.

Vernon Steele, formerly leading man in several of Elsie Ferguson's pictures, plays opposite Miss Clayton in the role of the district attorney. Others conspicuous in the support are Zasu Pitts, Bertram Grassby, Maym Kelso, Sylvia Ashton and Mabel Van Buren.

The UFA production, "The Greatest Truth," is presented by the Hamilton Theatrical Corporation. The settings are said to be lavish and spectacular. The picture was directed by J. May and a large cast of prominent European players is headed by Mia May.

Nazimova in "Salome" Scores with Town Hall Audience in New York

Nazimova in "Salome" was seen on the screen of the Town Hall, in New York, Wednesday evening, June 28, by members of the National Board of Review and their guests, and by especially invited personages celebrated in the artistic and social world of the city.

The photoplay, following exactly neither the original legend of Salome nor Oscar Wilde's interpretive revision of it, yet admittedly inspired by both, was pronounced, judged from the freely expressed informal comment upon it by members of the audience, to be the most effective picture in which Nazimova has yet appeared, and it was generally predicted that "Salome" will be one of the outstanding triumphs of the year on the screen.

Both the star herself, who came East recently for this metropolitan representation of the picture, and her husband and director, Charles Bryant, received enthusiastic congratulations from those who crowded the Town Hall upon the success of this most recent and most ambitious Nazimova picture.

In Search of New Scenes for Film

In search of distant and unfamiliar locales never before shown on the screen, Miss Leah Baird and her entire company have just sailed for South America. She is at work on the fourth of the series of Leah Baird productions being made for the Associated Exhibitors under the direction of Arthur E. Beck.

Keeping in Personal Touch

By FRITZ TIDDEN

THE games scheduled for Saturday, July 1, in the Motion Picture Baseball League, were postponed on account of rain and will be played off later in the season as double headers.

Goldwyn and Metro were particularly anxious to play in hope of overcoming the lead First National has gained, while on the other hand the postponement was beneficial to some of the clubs who wish to strengthen their pitching staffs.

Standing of the League

Team	W.	L.	P.C.
First National	6	1	.857
Paramount	5	2	.714
Goldwyn*	4	2	.667
Metro	3	3	.500
Hodkinson	3	4	.429
Vitagraph	3	4	.429
Pathe*	1	5	.167
Universal	1	5	.167

*Goldwyn-Pathe game of June 17th protested. Last inning will be played over again to decide winner. This game is not included in the above figures.

* * *

Henry Ginsberg, formerly domestic sales manager for Educational, has been appointed sales manager of the Al Lichtman Corporation.

* * *

Y. F. Freeman, of New Orleans, is in town.

* * *

Julius Stern will shortly go abroad for a vacation.

* * *

B. S. Moss and Jesse Lasky returned from Europe this week on the Majestic.

* * *

Carrying a torch in night parades is considered a "light part" in the movies.

* * *

John B. Upperman, manager of Crandall's Apollo Theatre, Washington, D. C., was recently confined to his home by illness, the house during his absence from duty being under the direction of Charles Dipple, assistant manager.

* * *

"Miss Compton is one of those leading women of the films who seem to retain their place despite the fact that they fail to exhibit any noticeable ability as actresses."

* * *

Quinn Martin in The World, reviewing "A Woman of No Importance."

Mr. Martin is one of those newspaper men who seem to retain their place despite the fact that they fail to exhibit any noticeable ability as reviewers.

* * *

Max Linder sailed for Paris July 5.

* * *

According to the Evening Post Literary Section, Knut Hamson's novel, "Dreamers," has been adapted for pictures and made by a Norwegian company.

* * *

S. Barrett McCormick is in from Cleveland.

Arthur H. Jacobs, who, for the past year has been the general manager of Preferred Pictures, Inc., and who, recently, has been more directly associated with the production of "Rich Men's Wives," the first of the series of B. P. Schulberg Special Productions which is now being filmed under the direction of Gasnier, has resigned to enter the motion picture producing field for himself. Jacobs' resignation will take effect upon the completion of the production of "Rich Men's Wives."

Jacobs will not be replaced, it being Schulberg's plan to divide the former's duties among the various members of his staff.

* * *

S. R. Kent announced last week the appointment of Benjamin Blotcky as manager of Paramount's Kansas City exchange. The position has been temporarily vacant for several weeks.

* * *

Jackie Coogan has postponed his contemplated trip abroad.

While out on location for his latest picture, "From Rags to Riches," Wesley Barry was seriously injured when his own automobile ran over his right leg.

* * *

Harry Cohn, of the Fox organization, was married to May Lewis last week.

* * *

Londoners are stepping aside to let a well-known chromatic outrage pass by, since Sig Schlager, orchid colored straw hat, explosive neckties and all have arrived in England.

* * *

Rex Ingram is coming East shortly.

* * *

We are told that "The Old Homestead" will be elaborated for the screen.

Probably Uncle Josh will get his market reports by radio.

* * *

Ferdinand Earle's first motion painting, "The Rubaiyat of Omar Khayyam," probably will be released this summer. It has been completed, and was intended for distribution to the theatres of the country in fall, but a rival company is rushing production in an attempt to get on the market first.

* * *

"Joseph Urban, scenic director of Cosmopolitan Productions, will sail for Europe on July 4 to be gone for several weeks. The purpose of his trip is to get material for the scenes and settings of 'Little Old New York,' which will in all probability be the next production in which Marion Davies will star, and also material for 'The Little Warrior,' another vehicle for Miss Davies. While in Europe Urban will visit his mother."—Press story from Cosmopolitan Productions.

Maybe Max Reinhardt will come to New York to get material for the scenes and settings of "Night Life in Berlin."

* * *

Bob Sherwood, film commentator on Life, will probably draw up a petition, and we hope to affix the first signature, to Samuel Rothafel, asking him to play "Nanook of the North" for a return engagement. Bob says fifty people have asked him where the picture could be seen. You wouldn't believe it if we told you how many have asked us the same question. And we are only two.

* * *

Leatrice Joy, Lasky star, was painfully burned when she accidentally overturned a pot of boiling grease for a scene which luckily was being shot at the hospital. Treatment was almost instantaneous, but it is holding up the picture.

* * *

As one of his parting shots before jumping into burlesque from films, Walt Hill says that every available source of inspiration for photoplaying has been tapped except the Constitution of the United States.

Hey, Walt, have you forgotten the 18th Amendment?

* * *

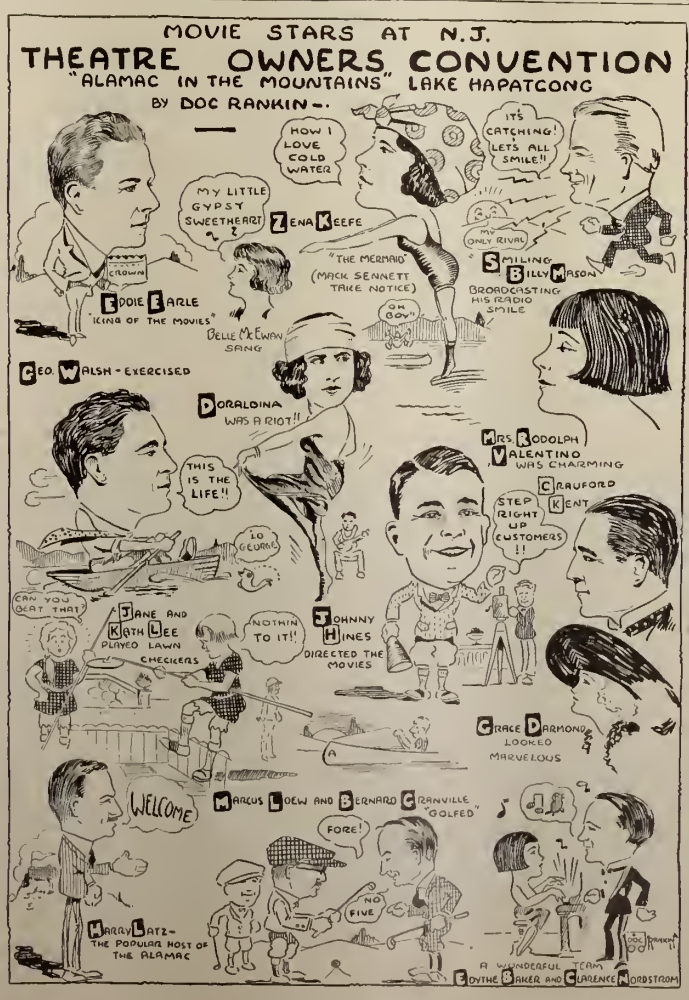
Al Boasberg, who mingles with the exploitation at R-C, deserted the industry long enough to write a comedy-monologue for Phil Baker, a vaudeville headliner. The press has paid a glowing tribute to this offering and "Bozo's" comedy will therefore be insured of a national circulation rather than the limited confines of 723 Seventh avenue.

* * *

Hollywood is no place to keep a secret marriage secret. Shaw Lovett, assistant director for Mary Pickford in her new production, "Tess of the Storm Country," recently took for his bride Lucille Fish, of New York, after every effort to avoid publicity. The wedding took place at the home of his mother, Josephine Lovett, scenario writer.

* * *

We wonder who is going to make the first burlesque on "Ben Hur."


MOVIE STARS AT N.J.
THEATRE OWNERS CONVENTION
"ALAMAC IN THE MOUNTAINS" LAKE HAPATCONG
BY DOC RANKIN
HOW I LOVE COLD WATER
IT'S CATCHING! LETS ALL SMILE!!
MY LITTLE GYPSY SWEETHEART
ZENA KEEFE
"THE MERMAID" (MACK SENNETT TAKE NOTICE)
SMILING BILLY MASON
BROADCASTING HIS RADIO SMILE
EDDIE EARLE "KING OF THE MOVIES"
BELLE McEWAN SANG
GEO. WALSH - EXERCISED
DORALOINA WAS A RIOT!!
MRS. RODOLPH VALENTINO WAS CHARMING
THIS IS THE LIFE!!
CRAUFORD KENT
STEP RIGHT UP CUSTOMERS!!
CAN YOU BEAT THAT
JANE AND KATHLEE PLAYED LAWN CHECKERS
NOTHIN TO IT!!
JOHNNY HINES DIRECTED THE MOVIES
GRACE DARMOND LOOKED MARVELOUS
WELCOME
MARCUS LOEW AND BERNARD GRANVILLE "GOLFED"
FORE!
NO FIVE
HARRY LATZ - THE POPULAR HOST OF THE ALAMAC
A WONDERFUL TEAM
EDYTHE BAKER AND CLARENCE NORDSTROM

Chicago and the Middle West

By MARGUERITE KEMP

Jack Pickford was in town during the week and considerable newspaper space was devoted to the fact that he called Marilyn Miller, now in the East, by telephone six times in one hour. Jack announced the marriage of himself and Marilyn as scheduled to take place in August.

* * *

Al Dezel, of the Master Advertisers, has taken over the work of handling the publicity and advertising for the Stratford Theatre, one of Chicago's big South Side houses. He is also handling the publicity for the Russell productions, "Saved By Radio," and "How to Make a Radio for Sixty Cents."

* * *

The Russell two-reel novelty film, "How to Make a Radio for Sixty Cents," is not going to get by with just the ordinary censorship—it has had to undergo a close inspection by the technical writer of the radio department of one of Chicagos' biggest newspapers. He gave it his hearty endorsement.

* * *

The Bijou-Dream will close July 1 for the summer.

* * *

A new 300 seat house to be known as the New Astor is going up in the loop district on Clark street, between Madison and Monroe.

* * *

Jones, Linick & Schaeffer have taken over the Star Theatre, a small loop house.

* * *

H. A. Spanuth, of Commonwealth Pictures Corporation, also manager of the Ziegfeld Theatre, reports the purchase of a six-reel feature, "The Sultan's Love," which is hand-colored throughout. The feature is now on its way here from France.

* * *

The sales organization of the Universal Film Company will hold a convention at the Congress Hotel next week. According to publicity notices, many matters of importance to exhibitors will be up for consideration.

* * *

A Buffet Luncheon Review of Universal's big picture, "The Storm," will be given in the two projection rooms of the Universal Film Exchange building at 831 South Wabash avenue, Thursday, June 29. Luncheon will be served from 12.45 to 1.30. Review of the picture starts at 1.30. Admission is by invitation only.

* * *

W. H. Swanson, one of the early film magnates, who died at Salt Lake City, was buried in Chicago Friday. He was founder of the old Rex Company, and was one of the founders of First National. He has been operating a chain of theatres in the West during the last few years. The following film men attended the funeral in a body; W. R. Rothacker, C. Plough, H. D. Koffman, Tom Mitchell, Steve Montgomery, J. Maher, Fred Aiken, Harry Weiss, I. Lesserman, Samuel Abrahams, Max Swartz, C. W. Benning, Sam Schuler, Robert Levy, Leroy Johnston, I. H. Berkson, Frank Clifford, J. Slonaker, William Sweeney.

* * *

Programs at the Roosevelt Theatre will be halted for three days only when the theatre is taken over next week by the Balaban & Katz circuit. "Rose of the Sea" will be shown there from Monday until Wednesday, when the theatre will be closed to arrange the Balaban & Katz system of house management, ushering, and other details. It will be opened the following Saturday night with "Orphans of the Storm."

* * *

The Capital, Ascher Bros.' theatre at Manitowoc, Wisconsin, is celebrating its first anniversary this week. P. G. Phielan is manager.

* * *

The Illinois Motion Picture Theatre Owners held a meeting Friday to discuss the possibility of getting most of the exhibitors in Chicago and down State into one State organization. The meeting was well attended by state and local exhibitors and great enthusiasm was shown as plans were proposed.

"Her Only Way" Will Be Revival

"Her Only Way" will be the next of the Selznick revivals starring Norma Talmadge. It will be released July 20. It was directed by Sidney Franklin, whose latest effort was the direction of "Smilin' Through."

Selznick also announces that "Happiness a La Mode" is on the revival schedule for July 30. Harrison Ford plays in the cast and the direction is by Walter Edwards.

To Show Big Work Masons Are Doing

Work has been started on a feature production for the Grand Lodge of Masons of the State of New York, which will be shown throughout the country, for the purpose of showing the work that is being carried on at the Masonic Home in Utica, New York.

The Grand Lodge engaged Leon D. Britton as director.

Ten Hour Daily Run for R-C Film

"In the Name of the Law," the Emory Johnson production which will be given an indefinite run by R-C Pictures at the George M. Cohan Theatre, Times Square, beginning July 9, will run continuously from one in the afternoon until eleven in the evening.

Gave Benefit for Los Angeles Poor

Douglas Fairbanks recently gave at his Hollywood studio a Robin Hood tournament which in one day netted the Assistance League of Los Angeles $11,000 and enabled that organization to pay all its debts and have a surplus to carry on its work of helping the unfortunates of that city.

Klein Sells "Musketeer"

Edward L. Klein Company, Importers and Exporters of Motion Pictures, New York, announce the sale of the American rights to "The Two and a Half Musketeers," a clever Burlesque-Comedy on "The Three Musketeers," which will be released on the independent market by Davidson-Kranz, Inc., 1540 Broadway.

Doris May in a New Comedy Drama

"Up and at 'Em" has been selected as the release title of Doris May's new comedy drama production for release through the Film Booking Offices. This will follow "The 'Understudy,' the present release of the Doris May series. Miss May's leading man is Hallam Cooley.

Willat Finishes

The final scenes of "On the High Seas," Irvin V. Willat's production for Paramount, have been completed. The picture, which is an adaptation by E. Magnus Ingleton of Edward Sheldon's first photoplay effort, is now undergoing cutting and titling. Dorothy Dalton and Jack Holt play the featured roles.

Nears Completion

Only the exterior scenes in "Broadway Rose," in which Mae Murray will be presented by Robert Z. Leonard, remain to be taken, and the photographic work on the production will be concluded, according to an announcement from Miss Murray's Tiffany Studios, where the production was made.

Mary Carr, Fox Star, to Have Chief Role in Film Version of Novel, "The Custard Cup"

Mary Carr, Fox star, will shortly be presented in a new production by William Fox. "The Custard Cup," a novel by Florence Bingham Livingston, will be picturized under the name of "Penzie" as a vehicle for Mrs. Carr. Herbert Brenon will direct.

At present, Mr. Brenon is at work on a new picture, "Moonshine Valley," in which William Farnum is the star. When this picture is completed he will begin at once to prepare "Penzie" for screening.

Less than two years ago, Mary Carr was "just a screen actress." When William Fox decided on a special production of the narrative poem, "Over the Hill," he procured Mrs. Carr to impersonate the mother in the story. The picture was a tremendous success and the talented actress became a decided favorite with the picture-going public.

Following in the wake of "Over the Hill," Mr. Fox presented the special feature "Silver Wings," a story of mother love with Mrs. Carr. This, too, became a decided success.

Southern Exhibitors Praise Pathe's "Nanook of the North"

Almost immediately following the successful premiere week of "Nanook of the North" at the Capitol Theatre, New York City, the popular human appeal of this screen epic of native life and adventure in the desolate frozen regions, declares Pathe, is established beyond any doubt by its remarkable reception by public and critics in a typical American city more than a thousand miles distant from the Eastern metropolis. This significant test of Pathe's novel special feature occurred at the Palace Theatre, Dallas, Texas, operated by The Southern Enterprises, Inc.

Pathe quotes the following telegram received from the Southern Enterprises, Inc.: "Just completed week's engagement at the Palace of 'Nanook of the North.' It has caused more favorable comment than any picture we have ever run."

Hopper to Direct Jackie Coogan

Jackie Coogan will have the services of E. Mason Hopper as director in his next picture. Work will start on the production within a fortnight. The story has not as yet been titled, but is an original yarn.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Exploitation Is the Real Solution of Poor Business Conditions in Country

DURING the past few weeks the editor of this department has covered some ten thousand miles of route between Mexico and Canada. It was not a business survey for the primary object of the trip was to cover the pilgrimage of Mecca Temple to the Imperial Council session in San Francisco and the itinerary left little time for visiting, but it did offer a chance for a quick glance at conditions in many cities.

The outstanding feature of the trip was the apparent lack of business-getting methods in most places. In only one town—Seattle—was there an apparent effort made in general to draw business through attractive fronts. In most places the display was largely confined to the conventional display of three sheets and ones, together with stills and insert cards.

Lacking in Appeal

In other words, in spite of all that has been written about the value of good fronts, comparatively few of the houses avail themselves of their best opportunity for pulling business. They do not use their show windows to advantage.

We spent most of one evening in Seattle looking over the theatre fronts with O. T. Taylor, the lobby expert from Aberdeen, Wash., whose designs have been a feature of this department for a long time.

It was a treat to see the care taken to make the fronts appealing. One of the smaller houses had all insert cards on three planes, a front piece, the main cutout and the backing, and the result is so much superior to the average one sheet or insert that there is no comparison.

Pulls Them In

The result is that the houses get better business than can be found in other cities, and pull spectators in through their appeal to the imagination.

In Los Angeles business was good in the larger houses and we tried in vain to get in to see Lloyd in "Grandma's Boy" and again at "The Isle of Zorda," playing at another house. On two evenings the business was standout, though the lobby displays on these were not notable.

In San Francisco Jewett Bubar's handsome lobby cards: better even than the drawn displays we so frequently reproduce, make good showings at the California, Portola, Imperial and Granada, though the latter lobby is so cold as to repel.

Most of the houses in San Francisco seemed to feel that it would be useless to fight for business in the face of the wonderful program of entertainment the San Franciscans had prepared for their visitors.

Lost Opportunities

This probably was the correct attitude, yet the weather was inclement a portion of the time and a number of persons passed up the free rides and the rodeo and sham battles for the greater comforts of the warm theatres. More business might have been made with a stronger appeal to the interest of the pleasure seeker.

Down in Riverside, California, there are some nice houses with good lobbies and they seem to be getting business.

In Texas we saw only the theatres in El Paso, and here J. M. Edgar Hart seems to be setting a pace the others do not attempt to follow. With an extra attraction the day we were there the lobby was so crowded Sunday afternoon that it was not possible for us to get in to bid him good bye.

Good in Portland

Portland, Oregon, comes close to Seattle in point of display, with some very good lobbies, though there was but a limited time in which to look them over.

Canada seems to be a good field, though only the Capitol, Vancouver, run by Ralph Ruffner, seems to be going after the business in energetic fashion. Winnipeg has some good looking fronts, but the best seem to be in Montreal, where the larger houses are close together and are compelled to fight.

Even in the smaller towns the pictures seemed to be popular and in Edmonton and Saskatoon the houses come close to those at "the Peg."

The chief point of interest was the large number of houses in the small towns. Little

Everyone Was Happy and Asked an Encore

When people want to do it again—it's a hit. They are daring Amike Vogel to come back to Paducah, Ky., and do it again.

He went down from St. Louis to keep Gloria Swanson and Rudolph Valentino from going on the rocks in Beyond the Rocks at the Kozy theatre.

Amike cast his well trained optics over the situation and decided to mix a beauty contest with his "headquarters" he first tried out on the Pacific coast and which was mentioned at that time. Then he used a vacant store for a display of stills and other publicity matter. There was no vacant store handy, so Amike borrowed a phonograph shop. This also gave a musical angle. You could rave over Rudolph or gush over Gloria and listen to the band at the same time, and no one asked you to buy a record or a ticket. It seemed almost too good to be true.

Then, to motivate the idea, the paper was hooked to a photographic beauty contest, of familiar type, and that was what the "headquarters" was supposed to be for. A cutout of Valentino was stood on the sidewalk with a legend below inviting you to come in, and listen to the latest music and see the latest pictures.

The department store was hooked-in for the prizes, amounting to about $50, for which it got a great deal more than $50 worth of publicity, and the phonograph man and the dry goods merchant and the business manager of the paper, not to mention R. C. Davis, of the Kozy, went to the train with Amike and watched his departure with tear-filled eyes. He had made money for all of them and only his promise to come back real soon kept the sun shining and the little birds singing as is their habit.

It was just another episode in the life of the Paramounteer, but it was an event in Paducah.

A Paramount Release

THE BEAUTY OF THIS BEAUTY CONTEST IS THAT IT DID NOT COST THE HOUSE A CENT

The dry goods man put up fifty dollars' worth of prizes; the newspaper contributed the publicity, and a phonograph store supplied a headquarters, while Amike Vogel, Paramounteer, supplied the idea and the jazz. And when it was all over every one concerned wanted another one some time soon because every one had made a profit through hooking to the scheme

Selling the Picture to the Public

places with not more than a hundred houses seemed able to support a picture theatre and most of them seemed to be open.

Must Go After Trade

Taken by and large, however, it would seem that most houses do not get after the business sufficiently, and a superficial glance at the situation suggests that the business is fully fifty per cent. under what could be done with a more aggressive campaign.

Even at this late day, the managers seem to fail to realize the value of exploitation as a business maker and holder. With exhibitors the country over complaining of poor business—in the face of constantly bettering conditions—it is apparent that a very large majority fail utterly to get after that business through exploitation and attractive fronts.

The business is there, but it must be sought through a proper appeal.

Night Racing Boomed "Queen O' the Turf" Run

Al Boasberg, now a Robertson-Cole publicity man, used the proximity of Plimico to Baltimore to exploit "Queen O' the Turf," and made his chief appeal with a splash on "Night racing," which was played up as something new.

It sounded well to the Baltimoreans who could not get away for the regular card, and they came closer to get the particulars, only to find that the racing at night was in the R-C turf picture at the New Theatre.

Saturday before the Monday opening envelopes not unlike those used by tipsters were given all patrons of the races, the enclosure being one of the stage money sheets made for this picture. Five thousand of these were given out at the track and as many more in town on Monday.

The poor little newsboys were worked again, though neither Barry nor Coogan is in this picture. They were the guests at a special matinee and were each given a jockey cap and a chunk of the new chocolate coated ice cream.

The race horse ballyhoo was also used, but this time with the blanketed horses being led instead of ridden by jockeys.

A Paramount Release

THIS STUNT SPEAKS FOR ITSELF. IT LED THIRTY CARS

The others were not bannered and did not get a ride; just formed in behind the leader, mounted on a truck which announced that 121 Buicks had been "Bought and Paid For" in Elmira, N. Y., where George Tooker staged the stunt at no cost to himself

Made Ad Copy of Humorous Protests

De Sales Harrison, of the Howard Theatre, Atlanta, was quick to perceive the advertising value of a letter written him by the manager of a nearby drugstore who humorously complained that the frigid atmosphere of "I Am the Law" was hurting his soda trade.

Harrison promptly put it into a display open letter, two fours, and not only advertised his own attraction but drew attention to the soda fountain. Naturally this lines up the drug store when a favor is wanted and at the same time supplies good salable copy for the production.

The text is given. Perhaps you can make use of it, with proper alterations:

A PROTEST

Manager, Howard Theatre,
City:

Dear Sir:

Permit us to protest against the picture you are now showing at the Howard, "I Am the Law," and the Prologue, "The Land of the Midnight Sun."

Our soda fountain is all set for cold, refreshing Orange Ades, delicious Ice Cream, etc., but you are showing this picture of the frozen North so realistically that your patrons are coming into our store and ordering Hot Chocolate.

If you must be so realistic, for goodness sakes show desert scenes this summer.

Trusting you will accept this in the spirit in which it is written, we are,

Yours very truly,
THE WISE DRUG COMPANY.

A Robertson-Cole Release

BLANKETED HORSES HELPED "QUEEN O' THE TURF"

Part of the ballyhoo stunt used in Baltimore, the chief exploitation being a reference to "night racing" at the New Theatre, while real racing was interesting the Orioles at a local track

Ten for a Cent

Looking around for some exploitation stunt for A Good Provider at the Imperial theatre, San Francisco, Wayland Taylor, the local Paramounteer, found a sidewalk pitch with an automatic press and a dress of shaded Typo similar to fine engraving, so he had 7,500 cards printed announcing the betrothal of Pearl Binswanger to Max Teitelbaum and shot these through the mails, adding that they were "at home" at the Imperial Theatre on Sunday and all the week following.

It was a fine imitation of the usual betrothal notice and they cost only $7 for the lot, though we take it that at that price Taylor supplied the cards.

Get a copy of Picture Theatre Advertising for Summer Stunts.

Selling the Picture to the Public

Shadow Box Design Planned by Harrison

Managers are coming more and more to realize the value of interior exploitation as well as lobby displays, and De Sales Harrison, of the Howard Theatre, Atlanta, has planned some unusually effective layouts for the foyer of the house.

As the patron leaves, he descends a flight of stairs from the auditorium floor to the street level, and across the rather generous foyer space some display is placed for the succeeding attraction.

Many of these have been notable, but for simplicity we do not think that this shadow box on "Her Husband's Trademark" can be excelled. Except for the spade-shaped opening, it is all on the flat, a colored design of conventionalized flowers against a mottled ground, the figure being brightly lighted from reflector lamps placed behind the flat.

The front piece seems to be several inches in advance of the main flat, to give a perspective effect. It also permits the two sections to be used interchangably with other shapes to give variety. A few outlines such as this can be worked into a variety of designs, and after the first cost the only expense will be for painting. Where there is available foyer space it will pay to plan to utilize this advertising possibility to the limit.

A Paramount Release

AN EFFECTIVE DESIGN FROM DE SALES HARRISON

This was a knockout at the Howard Theatre, Atlanta, for "Her Husband's Trademark." It was placed in the foyer, where it faced the patrons as they left the house, and was used for the week before the showing of the feature

Used Novelty Stunts for Booming "My Boy"

Jackie Coogan was the biggest boy of his size in Hillsboro, Ohio, when he was booked in—only a week after the Cincinnati first run—at the Forum and Orpheum Theatres, both of which are under the management of Rea and Rea.

The play was to show only a day at each house, but they campaigned as though for a run and got more than two days' receipts out of the short stay.

Of course they had an impersonation contest. Everyone does that. But they also used the institutional idea, inviting the children from the County Home and letting them parade to the theatre. Most merchants named some article in stock after "My Boy" and then advertised it, most of them painting the title on the sidewalk as did the two advertisers whose work is seen in the cut. A soda shop had the Jackie Coogan Sundae and a restaurant offered a My Boy Salad.

An old clothes collection was made in connection with the impersonation stunt, the clothes being donated to the poor, and Mr. Rea's well known dog promenaded the streets with a blanket stating that he was a lucky dog because he could see the show free.

This last is a good change from the jackass stunt, and can be made very useful.

A First National Release

PAINTING THE SIDEWALKS FOR "MY BOY" HOOKUPS

This was just one of the stunts worked in Hillsboro, Ohio, where the Jackie Coogan play was scheduled for a day each in two houses under the management of Rae and Rae. They had a lot of other ideas and used every last one

Fox's New Champion

Something new is being used to put over the Fox supers down in Texas. It is a "slow walker." He announces that he can take a longer time to walk any given distance and keep constantly moving than any man in the town. He is advertised in advance and people are looking for him.

When he does get on the street he is a riot, for he has practised slow motion until his pace suggests the results of the ultra speed camera on the screen. He is ten times slower than the messenger boy of fiction, and makes the turtle look like a frightened jack rabbit.

He gives most of his time to "A Connecticut Yankee" and "The Queen of Sheba" and he has proven a knockout as a business getter, for the novelty of the stunt reacts in favor of the pictures he advertises. Down in Eastland, where a daily change is supposed to be imperative, he helped the Yankee to stay over to three days of increasingly good business. Of course, the picture sold itself after the first day, but he insured the largest possible first-day crowd.

Bottled Publicity

Now they are doorknobbing the milk.

The Strand Theatre, Cedar Falls, Ia., got out hangers with holes slightly larger than the top of the milk bottles. For two or three mornings before "Her Husband's Trademark" opened, one of these was found on every milk delivery, but only one was used where more than one bottle was left. The text was:

Our trademark stands for the very best in milk and dairy products.

"Her Husband's Trademark" stands for the greatest motion picture Glorious Gloria Swanson has ever appeared in.

Of course it's a Paramount picture, shown at the Strand Theatre for four days starting ——" and the date was given.

The dairy company signed the slips.

One of these days someone will get a baby title and tag all the nursing bottles.

Selling the Picture to the Public

A Paramount Release

THESE IRREGULAR OPENINGS HELP THE DISPLAY

Most false fronts are nicely balanced, but when Ted Bryant built his front for "Fool's Paradise," when it came to the Gem Theatre, Oelwein, Ia., he made it look different and interesting by varying the size and shape of the two openings

Irregular Openings Help Lobby Display

Generally a false front for a lobby display is as regular in its design as a conventional front. There is either a large central opening or two smaller ones at the sides. It seems to be a standard form.

When Ted Bryant, of the Glen Theatre, Oelwein, Ia., decided on a false front to get more money out of "Fool's Paradise," he made his display a straight front, apparently using a poster for the top of it.

The bottom was cut into irregular shapes; part of a large circle for the entrance and a pointed oval for the exit.

This may have been done with the idea of gaining effect through novelty, but it looks a lot as though a large palace arch had been cut down to make the front, and the manager had to use the spaces already cut.

Whichever it is, the oddity of form makes for interest and just that probably helped to sell tickets. It certainly gives an unusual and rather pleasing effect.

Hundred watt lamps were run across the top and others were placed above the openings.

Figured it Right

Perhaps there is luck in odd numbers, but evens worked very nicely for Claude Cady, of the Gladmer Theatre, Lansing, Mich.

He started with teasers reading

"Watch! 2-4-6-8-10—Wait!"

This was repeated the following day with "Here They Are Again," and "See Tomorrow's Paper." The next day you were told to wait some more, and finally a couple of days later it was explained that the figures were the starting times of "Her Husband's Trademark" at the Gladmer.

The same thing was done in other towns on "Forever," and it will work on any picture, but it is good only for one time.

To supplement the advertising, the figures may be chalked on the sidewalks and otherwise displayed.

Beat Billy Sunday with Kid Matinee

Recently we told of the successful opening of the children's matinees in Spartanburg, S. C. A. C. Cowles, manager of theatres, reports that the idea is growing in popularity each week. He adds the reason for reviving this feature.

It seems that Billy Sunday was recently in Spartanburg, frothing at the mouth about pictures along with everything else except Billy Sunday meetings. People took him seriously and it hurt business a little.

The matinees for children were intended to offset this and Mr. Cowles figures that he not only gets the children back, but that he reaches the parents through the youngsters.

He has the women solidly behind the idea, and the leaders of the various movements take turns presiding at the matinees, telling the story of the picture about to be shown.

In addition he tries to have some small souvenir. The first week it was lead pencils, printed up with the theatre advertisement. Another time it was peanut bars which a local concern was trying to introduce and which cost the house nothing, and six dollars in prizes for an essay contest was another device. This worked so well that Mr. Cowles added five ticket prizes to the three cash prizes announced.

The local papers have made numerous unsolicited comments, and all of the uplift societies in the town are unpaid press agents.

More to the point, the house makes a profit on these special shows at a ten cent admission, and the wonderful good will results cost nothing.

Get in line and start your own. They should never have been dropped.

Pulled Record Crowds to Holy Week Feature

H. B. Clarke, of the Majestic Theatre, Memphis, Tenn., figured that if the opening of the ball season could get a crowd in Holy Week, there was no convincing reason why he could not follow the example in spite of the opposition that created.

He had Norma Talmadge in "Love's Redemption" for his attraction, and he went to it with every ounce he had in him.

He had his artist make up a transparency of a South Sea Island scene with the moon, the water, the sand and the palm trees, and set this into the lobby, with careful attention to the lighting.

Three sheet cutouts of the star were placed on either side of the lobby and above the doors were sales talk.

With a little extra newspaper work for a kicker, Mr. Clarke put over the First National to the best business he has played to in seven months. You cannot argue with him now that Holy Week is a dead season or that you might just as well ride light when the ball park opens. He knows different and can prove it.

A First National Release

LIKED A SPECIAL DISPLAY SO WELL IT IS A PERMANENCY

The Empire Theatre, Syracuse, liked the shallow stage it built for "Polly of the Follies" so well it kept it on, and this cut shows how it was dressed to advertise the coming of "Hail the Woman." This is a foyer stunt, and for a time is a winner

Selling the Picture to the Public

A First National Picture

LOBBY SCENE IS BROUGHT OUT FOR "TOL'ABLE DAVID"

There used to be a lot of these on "The Old Swimmin' Hole," but they dropped out of sight after that until the Colonial Theatre, Bluefield, W. Va., dug it up for Barthelmess in "Tol'able David." It's cheap and as good as it is cheap

Converted the Women Into Steady Boosters

About a week before the showing of "Cardigan" at the Jefferson Theatre, St. Augustine, Verne E. Johnson offered the Women's Professional and Business Forum half the amount of their sales on this attraction. He was willing to stand the loss for the sake of the good will he would gain.

Somewhat to his surprise, the box office sale was normal and the business gained through the Forum was all velvet. More than this, the women were delighted with the chance to make some needed money for their organization, and now each takes a personal and intimate interest in the Jefferson, such as the usual advertising could never bring. Another slant is that the new patrons who used the Forum tickets can be counted upon for at least an occasional repeat and some of them may become steadies.

The idea is an old one and several ways of working this can be found in Picture Theatre Advertising, but it is still as good as ever; perhaps even better right now.

Follows the Plan Book with Additional Stunts

Lon Young, of the contract department of Warner Brothers, has a new scheme. As soon as he is advised that an exhibitor has booked "School Days," he sends him a fat package of additional stunts on the picture, not carried in the plan book, but which have been developed since that publication.

One of the best of these newer stunts is the competitive prologue, in which different schools each put on the same prologue for one night and a prize is given the school offering the most original interpretation of the script.

Where the picture is booked for a week in one house the idea will assure not only good business, but return visits, as the partisans of each school will be eager to see what the others do.

The chief point of interest, however, is the extension of service on a State rights picture. Most State rights companies lose interest as soon as the picture has been sold off. Warner keeps on to be able to sell the next release to better advantage.

Miniature Lobby Set Helps Tol'able David

About a year ago most managers took a few rocks, some fir branches and a couple of dolls and made an old swimming hole for Charlie Ray. It made a lot of money for a lot of different houses, and then the idea seemed to drop.

The other day the Colonial Theatre, Bluefield, W. Va., dug up the idea for "Tol'able David," building a house on a hill with the same simple materials, and did not even have to add a pan of water for the dolls to bathe in. Instead they built a tiny house and set it atop the hill, and then put in an electric light, which was a luxury David never knew in his simple home.

This is at once simple and effective, and should commend itself to others looking for inexpensive exploitation on this Barthelmess picture—or for others, for that matter.

Hayrick Ballyhoo Is a Los Angeles Help

Lobby schoolrooms have been frequently used for "School Days," but the Kinema Theatre, Los Angeles, put a new twist to the idea when they loaded the schoolroom onto a hayrick and sent it around town to tell of the show. They did not send it as far into the country as the landscape would indicate. The display was backed up against the display for a coming attraction and the Warner Brothers' artist painted in a back drop.

In addition to this display, the theatre lost 300 keys which were to be returned to Wesley Barry, at the Kinema, in exchange for a pass, and hooked the music shops to the plugger song. Twenty thousand questionnaires were distributed and, all told, most persons knew where "School Days" was to be seen.

If you made money Prosperity Week—and you did if you copied the idea—get the big idea behind it and use it over again. Any "special" stunt sounds better than a program.

Just Made Talk

Apart from capitalizing the immense popularity of Rudolph Valentino in the South, Verne Johnson, of St. Augustine Southern Enterprises, simply hired four dollars worth of old ship chandlery and piled it in the lobby with never a word about Moran of the "Lady Letty."

Of course, everyone wanted to know why the mess was in the lobby and Johnson and his entire staff were courteously glad to tell about Moran, and that put it over as hand painted twenty-fours in gold frames could never have done. It just capitalized curiosity to the extent of three figures on a four dollar investment.

A Warner Brothers Picture

THIS IS THE FIRST EXAMPLE OF A PERAMBULATING SCHOOL

The Kinema Theatre, Los Angeles, rigged it up for "School Days" and sent it around town with half-a-dozen pupils and a Simian-looking teacher. The lettering on the blackboard repeats the legend on the banners on the side

Selling the Picture to the Public

Bubar Picks a Copper for His Partola Space

Jewett Bubar has contributed a good sketch to the Portola advertisement on "Cameron of the Royal Mounted," but either his policeman has a very large head or a very skinny neck. In this display for the Roth and Partington house he has expressed the snowclad peaks very nicely and the pose of the rider suggests the alertness that the action of the play requires. He gets it all in, and yet he leaves space in which to talk about the story with a type panel. It takes us back to the old days when about every fifth advertisement shows Bill Hart and a tree trunk and his two guns. They come less often now, but it is apparent that Bubar has not forgotten how to get them

IN THE HEART OF THE CITY
PORTOLA
MARKET NEAR FOURTH
RALPH CONNOR'S
famous story of the Canadian Northwest
transferred to the screen in a vivid drama that breathes the very atmosphere of the great Canadian country!
An entire squadron of Northwest Mounted Police took part in the filming of this picture, the first time they have ever appeared in a motion picture play.
Supporting Glass are beautiful Vivianna Osborne, Irving Cummings and Frank Lanning.
ROUND TWO
The LEATHER PUSHERS
"Cameron of the Royal Mounted"
with Gaston Glass and an All Star Cast
Last Times Today
Elaine Hammerstein
"Her Accidental Husband"

A Hodkinson Release

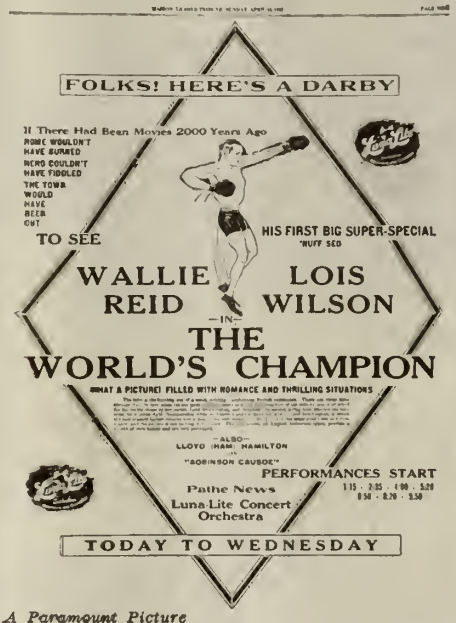
A BUBAR POLICEMAN

over—but we'll be hanged if we like the gentleman's neck. Prominence is given to the fact that in this play the real Mounted Police are seen for the first time on the screen. It is about time we got the real goods after the armies of imitators. We wish that Milt Samis would try the effect of a lighter face for his body face some time. This is a trifle heavy, and if much of it is used it makes the space look sluggish.

—*P. T. A.*—

Weak on History but Strong On a Ballyhoo

Putting over Wallace Reid in "The Champion," the Luna Lite Theatre Marion, Ohio, takes an entire page to tell that if there had been movies 2,000 years ago Rome could not have burned nor Nero fiddled because the folks would all have been at the theatre to see Wally. There is another good reason. Nero was still a considerable number of years shy of having been born two thousand years ago. But that is a small matter to talk about when there is such a good example of jazz display to be considered. This is a better typographical display than the average from Marion, where the printer is prone to use too many lines of the same relative type value. He does it here to some extent, but he is mostly held inside of the diamond and does not get his usual chance, though the star and title are a little too similar. Only the fact that there is such a lot of white space gives them the display value they achieve, but it is a good page smash and probably roused the sleepers to the point of interest,



A Paramount Picture

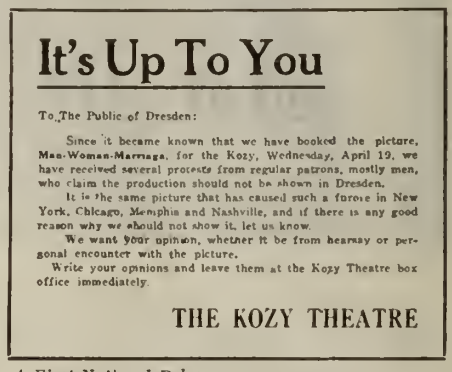
PAGING WALLACE REID

which was why the Luna Lite took more than the usual space. The message could have been put over just as well in a quarter of the space, but the idea of bigness would have been wanting. The Luna Lite is campaigning to get them in with a series of eight big attractions, and is taking the extra space not so much for the sake of the eight, but for the sake of the summer business they expect to win through arousing interest before it gets too warm to pull in the backsliders. It is stretching the Prosperity Week idea over a longer space, but it keeps them stirred up longer and will probably have a greater effect.

—*P. T. A.*—

Agitated His Patrons with Fervid Protests

L. W. McCuan, of the Kozy Theatre, Dresden, Tenn., believes in handing a jolt to his patrons now and then, and he jolted them to the last spinal column when he came out with the advertisement shown here. It was the statement that he had booked "Man-Woman-Marriage" and having received several protests from his patrons, he was putting it up to the rest of the clientele to show cause why he should not exhibit the release. His first "protest" was from "A. J." who wrote that she had seen the picture in Memphis and did not want it shown in Dresden as she was about to be married and feared for the effect upon her husband, explaining that all women knew that men were not perfect, but that men did not know that they knew, so the protests and tears were effective weapons to keep the men in line, ending with: "Men will see themselves in their true character and will know that girls have seen it, too, and have married them even knowing the truth. Give brides a chance to keep the subterfuge of trust, which is the only weapon they can use on a decent minded man." Then "A Wife" kicked in with a plea not to rattle the skeleton and show the world that all men have their lapses. She admitted the high moral tone of the production, but contended that it was too much of a give away on the marital lowdown. Mr. McCuan adds: "They'll all argue censorship, but it is spice they want. This picture is entirely O. K., but this advertising makes them think it is a bit spicy. As a result everyone came to see it." There is a lot of truth in what Mr. McCuan says. Thousands of men declare they would vote for prohibition who deliberately break the laws which prohibition impose, and some of the loudest cries for a complete censorship come from those who shudder at the picture


It's Up To You
To The Public of Dresden:
Since it became known that we have booked the picture, Man-Woman-Marriage, for the Kozy, Wednesday, April 19, we have received several protests from regular patrons, mostly men, who claim the production should not be shown in Dresden.
It is the same picture that has caused such a furore in New York, Chicago, Memphis and Nashville, and if there is any good reason why we should not show it, let us know.
We want your opinion, whether it be from hearsay or personal encounter with the picture.
Write your opinions and leave them at the Kozy Theatre box office immediately.
THE KOZY THEATRE

A First National Release

MR. McCUAN'S STARTER

and go out and hunt up the girl shows and burlesques. By stirring them up with a picture such as this First National, Mr. McCuan not only gets them in, but he gives them something worth while after they are in. It may not be spicy, but they enjoy it too much to complain of a lack of what they regard as spice. This is a sort of advertising to be handled with the utmost care. Mr. McCuan did it cleverly and he knew that the town knew that he would not bring a salacious picture to his theatre. He knew that he was safe. A similar stunt would not work the same way in a larger place, but in Dresden it was a home run. After the protests he ran merely a two fours showing the milestone cut with "Not an ad. Just an announcement. We will show nine unforgettable reels." Then the date and house signature. If your record is as good as Mr. McCuan's you can work this for a killing, but handle it with gloves or it will do you more harm than good.

—*P. T. A.*—

Typewritten Letter Is Cousin to the Telegram

This is purely small town stuff, but it is mighty good small town stuff. It reproduces a letter sent J. C. Lakin, of the Cosmo Theatre, Winner, S. D., from the Paramount exchange in Minneapolis. It is not a reproduced letter, but a plate of the letter heading and the rest set in imitation typewritten type, apparently, since the signature is put in with script; which is the one weak point in the advertisement, though most persons will probably overlook this point. Every line in the letter is suggestive of better service and newer pictures; an appeal to local pride that is very much superior to the usual type announcement most managers make after they have consummated a new deal. This might be laughed at in the large cities, though a letter of different tone would serve as well. It is written to reach the small town man, and it probably did that to the limit. There is no greater appeal to civic pride than to be put on the same plane with

Selling the Picture to the Public

the larger nearby cities, and this letter expressly states that Winner is now in the class of Des Moines and Omaha insofar as its concerned. It is an eleven inch across three, but it is money wisely spent, for no advertis-

FAMOUS PLAYERS-LASKY CORPORATION
Paramount Pictures - Artcraft Pictures
609 FIRST AVENUE NORTH
MINNEAPOLIS, MINNESOTA

April 7th, 1922

Mr. J. C. Lakin, President,
Cosmo Theater Co.
Winner, S. D.

Dear Mr. Lakin:

I trust that you arrived home safely from your extensive trip through the East, and that your journey from Minneapolis home was an agreeable one.

I am sure you are going to be very much pleased with your new arrangement on the service and I am sure your patrons will appreciate and enjoy the extra expense and effort that you have expended in giving them the very best obtainable on the market in the way of high class motion picture entertainment.

I am sure they will appreciate that you are placing your theater on par with those in either the size of Omaha, Sioux City, Des Moines and Sioux Falls, so far as newness of service is concerned and quality and size of productions. There can be no advantage now in their going to another city for higher grade entertainment.

It is indeed a pleasure to meet with an exhibitor who has the patrons' interests at heart to the extent of making an outlay such as was necessary by you to secure this quality of service. We are more than glad to accept Winner as one of our representative first run accounts in the territory and of placing the name of Cosmo Theater Co. on the list of pioneer exhibitors who are willing to sacrifice immediate profit in order to place their town and theater, irrespective of size, on a par with the very best in the country.

We are including your theater in our list of key center theaters which are to receive our regular exploitation service, handled by a special exploiteer, Max A. Doolittle, recently connected as exploitation manager with the Criterion Theater, New York City. This will give your theater a service which if purchased by you from an outside source would be entirely prohibitive in cost, in the first place, and not available, in the second place.

There is nothing that the Cosmo Theater cannot now enjoy in the way of finest of motion pictures. They can now appreciate as never before the value of the slogan, "If it's a PARAMOUNT picture, it's the Best Show in Town"

Very sincerely yours.

ABL:JI A B Lak

A LETTER THAT SELLS

ing the house could have done from its own angle could approach this in direct appeal to the man who buys the tickets. Ask for a letter like this the next time you make a new deal, then print it without comment, and let the town use is own judgment.

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Striping the Panel Lessens the Effect

It is unusual to find a poor display coming from Ralph Ruffner, but this five sixteens is not effective for the space used because the white lettering cannot well fight through the striped panel. It has only its size to commend it. It will look better in the reproduction than it does in its full size, both because it is printed in dead black and because the reduction will pull in the lines and give a more solid effect, but in the full size it does not show as well as it would were it a solid black paneling to give contrast to the letters. Dead black on white and pure white on black is always better than black or white against the grey derived from the alternation of black and white. The design

A Paramount Release

TOO LITTLE CONTRAST

is unusually ornate and very carefully done in the fine work on the border, but a bolder stroke would have been as good, if not better, and would have required about one-tenth the time, unless this is a paste-up from some stolen design. A strong black and white, with the bars at least an eighth of an inch each would have given a more striking border, and could have been made just as artistic. We like better the two designs which show the children on the left and the adult lovers on the right. The halftone work did not come out well. Practically all of the selling talk is the fact that it cost two dollars at the New York opening; which is not always a good argument.

—*P. T. A.*—

Cites New York Ad to Prove Value of Play

This idea of copying a New York advertisement to convince the out of town patron is far from being new, but we have not seen it used of late and it may refresh some forgetful memories. It is from the New Grand Theatre, Toronto and reproduces an advertising display taken from the New York Times when Paramount was spending a lot of money to put the picture over. It is not a photographic reproduction, for Toronto is using "Forever" as the title where "Peter Ibbetson" was used in New York without the road title being mentioned. Apart from this necessary change, it is reproduction of one of the Sunday advertisements and carries much more weight than would the usual extracts from the comment in the New York press. This has a much more convincing ring. We believe that the patrons who would most appreciate this picture would respond more promptly to the appeal of the story, but we presume that this was backed by press work which would appeal more to this class and that the price appeal as directed at the picture shopper who wants

This—
is an advertisement from The New York Times
Your attention is respectfully called to the prices of admission charged when Elsie Ferguson and Wallace Reid appeared in "Forever" on Broadway for a long run.
Read—
what a few of our neighbor's leading critics say about the greatest love story ever filmed. You can see it at the
CRITERION TIMES SQUARE
Adolph Zukor Presents
Elsie Ferguson
AND
Wallace Reid
— IN —
"FOREVER"
Based on the novel PETER IBBETSON by George Du Maurier
A Paramount Picture
NEW GRAND THEATRE MONTREAL
At the Regular Admission Prices:
EVENINGS—Orchestra 50c, Balcony, 20c. MATINEES—Orchestra, 15c, Balcony, 10c.
Children—All Seats: Matinees 10c Evenings, 15c
One Week Commencing Sunday April 16th.
NOTE—Try to Arrive for Start of Performance Shows Start 1.30, 3.30 5.30 7.30, 9.30.
YOU WILL FOREVER REMEMBER "FOREVER"

A Paramount Picture

A NEW YORK SUPPORTER

the most for his money. Even at that, there should have been greater stress laid upon the importance of starting with the picture instead of in the middle, for the great charm of the play lies in its development and you cannot gain the fullest enjoyment if you get it in the middle and see it to the end, not getting the child episodes until you have seen the climax. You must get into the carefully developed spirit of the play through the opening scenes. It is not like the conventional melodrama with a theme so familiar that you can guess what has gone before. Work your hardest to get them in at the proper times and then, if you wish, resort to the price appeal for a clincher.

—*P. T. A.*—

Lobby exploitation is impressive advertising—it permits of such beautiful copy as no other advertising medium permits.—O. T. Taylor.

—*P. T. A.*—

Selling on Type Work Calls for Good Lines

Because it was selling on the type arguments, the Strand Theatre, Hartford, did not use a very heavy title, though the circle stands out well enough since it is the only heavy lettering below the signature. The cuts are taken from the plan book with a fanciful design at the top to get attention and the crocodile den at the bottom to follow the type argument on the right. On the left the display lines are so well spaced that they get over nicely and amplify the suggestion of the reading bank. It is not a good display for regular use, but for a now and then it offers a good change in pace from the usual display work. Because it is different, the reader will get the idea that the play is different, and for this reason it should be held for the story that really is out of the ordinary and to which it is desired to direct especial attention. All of that Roman is along the lines that the picture is away from the ordinary. That "A supreme achievement" is perhaps a little too strong. "A Notable Achievement" would mean just as much and

Selling the Picture to the Public.

promise less, leaving room for the feeling that more had been given than was promised. If you do not get them in expecting something better than they have ever seen before, then if you fail to appeal to a few patrons, they are less apt to feel you have not promised more than you have delivered, but "supreme"

A Paramount Picture

A GOOD FORM FOR NOW AND THEN

burns all bridges behind you. It must be the best, in spite of all differences in taste. The grocer who gives seventeen ounces to the pound is apt to be favored against the man whose pounds are but fifteen ounces. It is the same with photoplays. Let them feel that you understate and they will appreciate your generosity. In the managerial lexicon there should be no such words as "best," "greatest" or "most." They do not belong. Hartford probably made good with its patrons, but it is taking chances.

—P. T. A.—

Another Style Castle for Fox Super Comedy

We thought most styles of castles had been shown, but here is a flat structure which was used on "A Connecticut Yankee" when it played the Casino Theatre, Spokane. In this the front is entirely flat, the buttress in the centre being painted and not built out. This masks the box office. The two doors on either side cover the usual lobby opening, and give plenty of exit and ingress space without getting out of character. The doors on the outside are painted to suggest wall, but they are also entrances along with the massively hinged doors closer to the centre. This is a useful form of front, since it takes no sidewalk space, and after it is used for the Twain comedy, it can be repainted for several other titles most houses are apt to use. Being flat, it will stand any sort of treatment and can be worked over into a jail for convict plays or for various other uses.

—P. T. A.—

Margined Cuts Helps This Simple Display

This simple display from the Allen Theatre, Brantford, Canada, is a typically good conventional display. There are no striking points of composition, buf it is all simple and clean. The burden of attraction is placed upon

She used not wisely but too well.
KATHERINE MacDONALD
"Her Social Value"
Which shall be broken—a man's life or a woman's heart?
ALLEN

A First National Release

QUIET ELEGANCE

the cut, and when attention is gained with this the type sells because it is read. Part of this effect is due to the use of a number of styles of type. It will be noted that no two banks give the same face except those at the top and bottom at the right. These are both boldface italic, using the press book selling phrases. The eight-point roman tells briefly the slant of the play. The small features are exploited below the cut, where they can stand apart from the talk about the First National attraction. About the only novelty in the layout is the use of eight pieces of hairline rule, angled to run up into the cut. This gives the white space margin and at the same time permits the use of part of that space to overrun the cut, which gives additional appeal. It is all so uniformly good that this goodness is really more of a novelty than a striking effect spoiled through some other error in laying out. It is a five eights, which gives plenty of space, and better work could not have been done in a quarter page, while the cost is less. The Brantford Allen does generally good work, but we think this is about as good as any.

—P. T. A.—

Snappy Compson Cut Will Sell Tickets

Betty Compson is stealing Mae Murray's stuff in "The Green Temptation" and we think this black lace costume forms one of the finest attractors the average house can get. This comes from Ralph Ruffner, of the Capitol Theatre, Vancouver, and for once his artist had put it over, merely making a circle to set out the figure and achieving an unusually

A Paramount Picture

A FINE ATTRACTOR CUT

good display. Most houses seem to be using this photograph and most houses could not ask for a better. This is the cut of which we recently wrote in this department, and it is the knockout we predicted it would be. All men and most women admire a shapely form, and you can use your own judgment as to Miss Compson. Ruff seems to have had the house closed on a Monday for a Rotary convention, for the "beginning tomorrow (Tuesday) at noon" is followed by an explanatory "no shows today."

A Fox Release

A NEW STYLE OF CASTLE

In the Independent Field

By ROGER FERRI

The Passing Week in Review

A CERTAIN downtown business man several weeks ago was approached by a prospective independent producer who sought his financial backing in a producing venture. The business man was truly a moving picture fan and sought to take an active interest in the production of that which entertained him. But, like every keen business man, he had the promoter's proposition and discovered several flaws. Consequently, he had the producer's record investigated and discovered that it was as black as a South Sea Island vampire.

NATURALLY, the project fell through. This gentleman dropped this office a lengthy letter in which he protested against the utilization of such tactics. Our reply was that the promoter could not, in justice to the industry as a whole, be called a moving picture man, for the reason that he was in the promotion business; that he was without a doubt a professional crook and a sneak who sought to swindle prospective backers of moving picture enterprises by capitalizing on the good record of honest men.

THIS dishonest promoter has been prowling about New York for the past four months and has approached a number of business men, but none of them has as yet been victimized by this fortune-hunter, who is being closely watched by the proper authorities, according to the downtown business man, and at the least crooked step he takes, he will be nabbed.

THE presence of these dishonest operatives in the independent field in the past has proved a decided handicap to the trade in general. But they have been forced out. Now and then we hear of one of the crooked lot making an effort to stage a comeback, but always they are pushed out again. The trade should spare no effort in seeing that these crooks are jailed. We have one in mind. This person has been living on his friends for months. He has had calling cards printed, representing himself to be a moving picture man. He is as much a picture man as this writer is an oil magnate.

WE take this opportunity of extending the thanks of Moving Picture World to the scores of producers, distributors, exchangemen and exhibitors who so kindly expressed their appreciation of our efforts last week to furnish the trade with complete data concerning the independent field. Only one dissenting voice was heard. This out of a total of scores of voluntary comments by readers. And their verdict is good enough for us. We are willing to abide by it, and again pledge ourselves to do our utmost in the interest of the independent market in general.

SAM MOSCOW of Boston was in New York this week. Sam will succeed. He can't help but succeed, for he is a business man and appreciative of the folly of over-buying. He wastes no time in closing deals, for with him it's a case of either being able to pay the money asked for by the distributor or stepping out. And Moscow operates along the theory that his every minute is too valuable to waste any of them in idle dickering.

HERE'S an interesting letter from an exhibitor in Canton, Ohio: "Received the Independent Number of Moving Picture World and I certainly was happy to see that at least one trade paper was giving the independents the recognition they so rightfully deserve. I have been reading the Independent Section of Moving Picture World regularly and consider it the only informative and worth-while one in the business. In fact, I don't know what I would do without it. The statistical line-up of 1922-23 product was the cleverest article I ever read, and I am saving it for future reference. Keep up the good work."

TORCHEY'S FEUD," the last of the Johnny Hines comedies for Educational release, was reviewed by this writer the other day. In our humble opinion, it is the best "Torchy" comedy delivered to Educational by Master Films, Inc. It is one continuous roar of laughter with the settings inviting original stunts that seemingly go over with a bang.

WESLEY BARRY, who is being starred in Warner features—"Rags to Riches" and "Little Heroes of the Streets"—will continue in the independent production field following the completion of the latter production by Harry Rapf in Los Angeles. Wesley Barry will be starred in a series, the details of which can not be made known for several weeks. Suffice, however, to say that Barry, concededly one of the best box office names in the business, will continue turning out pictures for independent distribution.

DESPITE the fact that this is supposed to be the worst period in show year, business in the larger cities seems to have taken a turn for the better, according to authentic statements from reliable showmen. Los Angeles last week enjoyed the best week in many months, with the Fourth helping inaugurate what promised to be an even more profitable seven-day period. The theatre situation on the West Coast seems to be steadily improving. The same is being observed in the Middle West, but in the East conditions are virtually the same, with no change expected until September. In New England conditions are the worst in years, many houses there having closed for the summer.

JUDGING from independent production activities and the annual announcements exclusively made in Moving Picture World last week, independents will not want for product. Whitman Bennett and Al Lichtman are having no trouble lining up exchanges to handle their product next season. In fact, Al Lichtman is lining up a system of co-partnership local distributors that will compare favorably with the most powerful national distributing organization. This system, embracing local independent exchanges, is now being perfected personally by Mr. Lichtman who is touring the country.

ARTHUR BROMBERG down in Atlanta is a man who believes in doing big things in a big way. The Southern territory is anything but child's play, because of the chain-controlled theatres there. Nevertheless, Bromberg has forced recognition and today, we hear, he is getting the choicest houses and dates in that territory. Bromberg distributes Arrow product in that section.

In the Independent Field

William Beaudine Will Direct Next Wesley Barry Picture for Harry Rapf; Coast Chatter

LOS ANGELES — (Special) — With Harry Rapf, the Warner independent producer back on the lot, following a trip to New York where he delivered the negative of his Wesley Barry feature, "Rags To Riches," production this week started at the Warner Studio on the second Barry picture, "Little Heroes of the Street." William Beaudine is directing this feature. Wallace Worsley directed "Rags to Riches."

The cast in "Rags To Riches" includes Niles Welch, Ruth Renick, Russell Simpson, Minna D. Redman, Richard Tucker, Eulalie Jensen, Jane Keckley, Sam Kaufman, Dick Sutherland and Jimmy Quinn. James Chapin was Mr. Worsley's assistant.

Phil Goldstone has assembled an unusual cast for his next independent production, "Deserted at the Altar." The cast will be headed with Bessie Love, who has just completed work in the big Fox special, "The Village Blacksmith." Others in the cast are Eulalie Jensen, Frankie Lee, William Scott, Wade Boteler and others.

Phil Goldstone this week announced the personnel of his production department: William K. Howard, director; Glenn MacWilliams, cameraman, who photographed Jackie Coogan's "Oliver Twist," and W. E. Shephard, art director.

"Deserted at the Altar" will be ready for release the latter part of this month. The picture is now in its fifth week.

Jack and Sam Warner are expected to start work on the Warner special, "Main Street," within a couple of weeks. Attention is now being devoted to casting.

"The Shop Girl" will be the next feature melodramatic production that Harry Cohn will turn out for C. B. C. Film Sales Corporation of New York. He recently completed "More to Be Pitied Than Scorned" with an all-star cast. Harry Cohn is now in New York.

Johnny J. Hayes, of Pacific Films, Inc., of Culver City, Cal., in a telegram to his offices here, stated that he would not return until the latter part of July. He is making the exchange centres on his way west, closing contracts for next season and settling a number of financial tangles with exchanges that have been deficient in their payments.

Morris Weingarten, of Sacred Films, Inc., of Burbank, producers of the Bible series of two-reelers, is the recipient of numerous telegrams of congratulations from exchangemen who congratulate him on the splendid showing he is getting in the newspapers of the country.

Alice Lake, according to her agents here, has contracts that will keep her busy throughout the winter making productions for the independent market.

Franey Story Is Syndicated

Three hundred of the largest newspapers in America have been chosen to print Billy Franey's book, "Keystone Days," in installment form. Robert O'Conor, producer and distributor of the new series of Billy Franey comedies, is to publish this book as soon as the concluding chapters have appeared in the newspapers selected.

Big Opera Scene in Betty Blythe Feature Taken

The society opera scene in the B. B. Productions' presentation of Betty Blythe in "How Women Love" was taken last week, Friday and Saturday, at the Whitman Bennett studio in Yonkers. This is the most spectacular scene in Miss Izola Forrester's novel as adapted by Dorothy Farnum, and more than two hundred extra players in addition to a large cast of principals, all in full evening costume, were said to have been used on the set.

This incident in the story calls for the performance of an amateur opera on the stage of a ballroom, and, in order that the scenes of the opera should be convincing and smoothly presented, the management employed Roy Webb, a composer and musical adaptor, to provide suitable music throughout. The principal roles in the opera were, played by leading actors in the main play, Miss Blythe was the prima donna, Gladys Hulette and George Maperoni, who has played a number of picture parts and who is known as a musical comedy artist.

Producers Security Corporation Closes Two Big Deals

The Producers Security Corporation announced a foreign contract having been consummated this week whereby Cinematographers Harry of Paris, Francce secured the rights for "The Great Alone" and "The Isle of Doubt," special features, for France, Belgium and Switzerland.

"The Great Alone" is Isadore Bernstein's late feature starring Monroe Salisbury, which is being distributed in United States and Canada by American Releasing Corp. "The Isle of Doubt" is a Syracuse Motion Pictures Co. product starring Wyndham Standing, supported by George Fawcett and Dorothy Mackaill. Last week the Producers Security Corporation, placed "The Isle of Doubt" with Playgoers Pictures Corporation for distribution in the U. S. and Canada.

Jacobson Signs

Archie A. Jacobson, having just completed photographing educational pictures for M. W. Palmer of Famous Players Studio, Long Island, N. Y., has been engaged as cameraman for Federated Screen Review, being produced by Lester Doman and A. D. V. Storey.

I Am the Screen Comedy

By BILLY FRANEY

I am the Screen Comedy.

My mission in life is to make people laugh; I fear no just critic; neither do I fear the censor's sharp shears.

When I am placed on exhibition men guffaw, women smile and children howl.

The theatre manager loves me because I make his path easier; the people love me because I bring gladness into their hearts.

Sometimes I am even greater than the feature.

Men ship me around the world in a tin box and as I travel from town to town, from theatre to theatre, I know that I will be welcome wherever I go.

Though I journey alone hundreds of men are slaving day and night to make my comparative short span of life a success.

Tenderly I am handled and heavily insured. I come to you gladly and stay until you send me away.

I am the Screen Comedy.

Newsy Gossip of the Trade

Arrow Exchange in Seattle reports so many bookings on "The Girl From Porcupine" that it was necessary to get extra prints. This feature opens at the Seattle Blue Mouse the week of July 8. "Ten Nights in a Bar Room," which has had phenomenal success in the Pacific Northwest, opens in the Portland Blue Mouse July 29.

L. K. Brin, of Kwality Productions, Seattle, is visiting the new Denver office on his way back to Seattle from New York, where he has been arranging for the next year's product.

Jack Lannon, president of Greater Features, Inc., is about to leave Seattle for a trip through Eastern Washington and Northern Idaho. He will visit all the larger towns in the territory.

W. J. Lee, of the Supreme Film Exchange of San Francisco, spent last week at the Seattle Film Exchange, 2022 Third avenue. The latter handles the Supreme product in the Pacific Northwest.

Samuel Werner, of the United Film Service of St. Louis, is said to have under consideration a new location for his exchange. The lease on his present quarters expires shortly.

Charles Stephenson, of Toronto, owner of Stephenson Attractions, Ltd., independent exchange, has made arrangements for the distribution of his company's releases in Western Canada through the Capitol Film Company of Winnipeg. Fred Scrosbie will be in charge.

Mitchell S. Bernstein, of St. John, N. B., manager of the St. John branch of Regal Films, Ltd., of Toronto, was recently tendered a stag dinner at the Royal Hotel by local exchangemen, exhibitors and others in honor of his approaching marriage.

Henry Bredhoff, of the Hawaii Film Supply Company of Honolulu, sailed from San Francisco for his home on June 28, after a stay of several weeks in the States. He acquired the Hawaiian rights to many independent pictures while in this country.

The Pacific Film Exchange, Inc., has been incorporated at San Francisco with a capital stock of $100,000. The directors are K. Sakai, S. Nakano, Z. Nikugawa, R. Nishimoto and T. Nakamura, all Japanese.

Bill Thompson, the Coast independent producer, came to New York this week with a print of "The Pied Piper," a one-run novelty picture which is said to be one of the best of its kind produced.

Lester Scott, general sales representative for Charles C. Burr and Affiliated Distributors, Inc., is contemplating a tour of the country to dispose of territorial rights to "The Big Six" program Affiliated will offer in the independent market this coming season.

E. E. Van Pelt, general sales manager for Sacred Films, Inc., of Burbank, Cal., is in New York.

Sam Moscow, of Moscow Exchange of Boston, was a New York visitor.

Franklyn Backer Has Several Distribution Deals Under Way

Clifford S. Elfelt, president of the Metropolitan Productions, has completed the filming of the second of the Western series starring J. B. Warner, and is now on the third production. At the conclusion of the third production, Mr. Elfelt will make a flying trip east to confer with Franklyn E. Backer of East Coast Productions, the organization which is now successfully marketing the Warner starring series.

This series is said to have got away to a good start with the first of the series, "Big Stakes." This picture was adapted from one of the best known of Earl Wayland Bowman's stories. Elinor Fair, former leading woman for Earle Williams, played opposite Warner, the star.

The success of the Backer organization in marketing the new series for the independent field has prompted several independent producers to approach East Coast Productions with their output. Two deals are now pending between Mr. Backer and independent producers, and East Productions is also in the market, it is understood, for any worthwhile productions of other producers who sell their product independently.

In the Independent Field

Independent Production in East Expected to Boom This Autumn; News of Independent Producers

With the possible exception of four companies, all of the big independent producing firms will confine their production activities to eastern territories. This statement is based on observations made from announcements already made by the various producers. Ben Wilson, who releases through Arrow, will continue producing on the Coast, but Arrow, which expects to produce two specials, will turn both out in eastern studios, according to what reports have been circulated. The Warners were expected to confine their production schedule to the East, but while several of the specials will be made in the East, five are expected to be made in California, Missouri and New Orleans. Whitman Bennett, Al Lichtman, Equity, Charles C. Burr and others will produce in eastern cities.

The last of the Educational "Torchy Comedy series" has been completed and is entitled "Torchy's Feud." In the opinion of the writer, it is the best "Torchy" comedy Johnny Hines has made for Educational.

Johnny Hines will be given wide exploitation covering all the trade and regional journals as well as magazines. Charles Burr is particularly enthusiastic about the program he has lined up for Hines for this coming season. Hines, it is announced, will make three pictures.

Work on the initial Betty Blythe production is progressing rapidly at the Whitman Bennett studios in Yonkers, N. Y. Kenneth Webb is supervising production. The first picture is expected to be ready for release about the first of September.

Dr. Goodman will not start production on his Equity release until late in September, according to plans made known this week.

Will Nigh starts shooting on his first production for Bobby North and D. Lawrence Weber at the Jackson studios in the Bronx, N. Y., on Monday morning, July 10. The title of the first picture is "Notoriety."

Miss Jean Acker, formerly Mrs. Rodolph Valentino, is expected to appear in an independent production now being planned. Miss Acker on Monday opened as a headliner on the Marcus Loew metropolitan circuit.

Harry Hoyt is busy these days on the first Capt. Mims' independent production, "That Woman," starring Catherine Calvert. This production is expected to be ready for release early in September.

An independent producing corporation is now in the process of formation in Denver. The firm plans taking pictures with national stars featured. The pictures are to be made in Colorado and offered on the independent market.

Considerable interest is prevalent in trade circles in the East concerning the production Will H. Smith of W. H. Smith Productions, Inc., is planning to make based on the Harriet Beecher Stowe story, "Uncle Tom's Cabin."

Another picture on which the Smith concern will soon start casting is "In My Old New Hampshire Home," which will be offered as a special. This picture is based on the popular song of the same title.

There is some talk about "Civilization" being revived next season. It is said that a couple of new shots to bring the production up to date will be taken in the East and the entire film re-edited. This report is unofficial.

"Dorothy Vernon of Haddon Hall," starring Madge Kennedy, will follow "Dear Me," which Kenma Corporation is now producing in a New York studio. The latter feature is expected to be ready within a few weeks, and not until then will the casting be done on the second picture.

Charles Bartlett is soon to make his appearance as a comedy star in the independent market. His pictures, which will be in the form of two-reel comedies, will be made under the supervision of a well-known independent producer of New York.

Bernie Fineman, who in association with Bennie Zeidman, Eddie Carew and Charles Burr produced "I Am the Law," is in New York. Bernie expects to remain in the East for several weeks.

"Wild Youth," the all-star production that Ivan Abramson is making in New York, is expected to be ready for distribution on the independent market, some time late next month.

Nathan Hirsch, of Aywon Pictures Corporation, is planning to produce several features whose distribution he will handle. The features will be made in a New York studio.

THE CITY OF HARAN

A picturesque scene from the Bible Series being produced and distributed by Sacred Films, Inc.

Regal Will Distribute All Warner Pictures in Canada

The entire output of the Warner Brothers for the coming season has been purchased by Arthur Cohen and N. J. Nathanson, of the Regal Film, Ltd., Canada, according to Harry M. Warner. Cohen and Nathanson have bought "Your Best Friend," the Harry Rapf production, starring Vera Gordon, and the seven other features announced by the Warner Brothers for Fall release. These include, "A Dangerous Adventure," with Grace Darmond; "Rags to Riches," featuring Wesley Barry; "Brass," Charles G. Norris' novel of marriage and divorce; "Little Heroes of the Street," with Wesley Barry; "The Beautiful and Damned," F. Scott Fitzgerald's novel; "Little Church Around the Corner," adapted from the stage play of the same name, and "Main Street, the novel by Sinclair Lewis.

The Royal Film organization has a chain of exchanges throughout Canada. The exchange centers are in Toronto, Montreal, St. John, N. B., Winnipeg, Calgary and Vancouver.

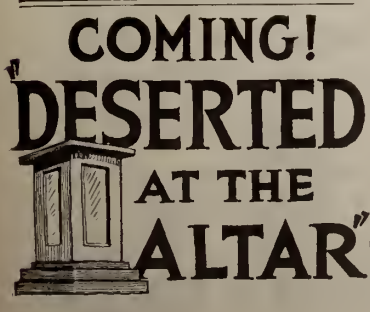
"Broken Silence" at Two Theatres

Simultaneous with the engagement of "God's Country and the Law" at the New York Strand Theatre comes word from Boston that Arrow Film Corporation's latest Pine Tree Pictures Company production, "The Broken Silence," directed by Dell Henderson, is playing day and date at the Modern and Beacon theatres, two first run downtown Boston houses.

O'Conor Films Demand

Hundreds of inquiries regarding territorial rights to the new Billy Franey two-reel comedies are pouring into the west coast offices of Robert O'Conor, producer and distributor of this series, according to a list of the interested exchanges sent to F. E. Samuels, general sales representative, who is now in New York.

Many foreign buyers have also asked for permission to view this series.



Harry Cohn Points Out the Wisdom of Coast Production

The outlook for the coming season is big especially so for Independents, judging from activities and plans under way at the West Coast production centres, and there is every cause for producers, distributors and exhibitors to look forward to the new season with confidence.

That is the statement issued this week by Harry Cohn, who brought east a print of "More to Be Pitied Than Scorned."

On the Coast, says Mr. Cohn, while several of the studios are not working at present there is in this no cause for alarm, but rather for congratulation, most of the producers having seen the wisdom of adopting the short-year production plan and outlining their production schedules—both in number of pictures made and in time consumed in making them—to avoid the carrying on of expensive organizations during the Summer, warned by the conditions that followed their lack of foresight last year.

Irving Lesser Moves Quarters to Loew Building

Announcement of the removal of the eastern offices of Western Pictures Exploitation Company from 576 Fifth avenue to the Loew State Theatre Building, 1540 Broadway, was made this week by Irving Lesser, who is in charge. Mr. Lesser has established luxuriously comfortable offices and extends an invitation to all buyers visiting New York to make his headquarters their Metropolitan quarters.

The home office is in Los Angeles. Mr. Lesser will continue to represent Jackie Coogan Productions and West Coast Theatres.

In the Independent Field

Arrow Getting Choice Dates at Broadway Houses Despite Competition for Big Showings

Arrow seems to be scoring big at Broadway houses and, despite the competition among program companies seeking White Way showings, is encountering no trouble getting choice dates. Only a few weeks ago the B. S. Moss house, the Broadway, staged the metropolitan premier showing of the Ben Wilson special, "The Innocent Cheat," which with clever exploitation to draw the attention of theatregoers to the house, went over remarkably well. Now—Fourth of July Week—the initial Pine Tree Pictures Company feature, "God's Country and the Law," released by Arrow, and scenarioized from a James Oliver Curwood story, was booked into the Strand Theatre in New York.

The Fourth is always a great show week in New York, for while the natives are in the habit of hopping to the seashore, thousands hit for Broadway from out of town. Showmen consider the Fourth week the best summer bet and consequently in getting a booking at one of the best houses on that thoroughfare, Arrow scored doubly. Incidently, the booking is a tribute to the production, for, with the rain to hold them indoors, the picture got off to a flying start, despite the intense heat of Sunday afternoon.

An interesting piece of news is expected to emanate from the Arrow offices some time this month. It will be recalled that while Blazed Trail Productions' "Ten Nights in a Barroom" has been elaborately exploited and extensively shown throughout the country, the Broadway showing on that miracle picture has not yet been fixed. "Ten Nights in a Barroom" was first shown last December. Dr. W. E. Shallenberger has received a number of good offers from the Broadway houses, but so far as is known he has not definitely determined just what he will do in regards to this matter.

Speaking of important bookings, Weiss Brothers' "After Six Days," the Old Testament feature that scored so well at Dave Starkman's Woods' Theatre in Atlantic City for two weeks, closing there last Friday, have been offered some nifty dates by shrewd showmen throughout the country. Elsewhere is published a story concerning the plans of the Weiss Brothers. It is certain that this picture, judged on its showing in Atlantic City, one of the toughest, if not the toughest, show town in the country, because of its strict laws relative to exploitation and the peculiar draw of the Boardwalk, will shatter no few records next season.

G. M. Granstrom, of the Oxford Theatre, St. Paul, Minn., found Producers' Security Corporation's prison picture, "The Right Way," one of the best money makers he has hooked into that house. He went after the exploitation in a big way and despite the weather cashed in accordingly.

Thomas Soreiro is no longer connected with the Strand Theatre in Lowell, Mass., and, according to information gathered in Boston by our correspondent there, is contemplating a barnstorming tour of that territory with a group of stars with whom he is reported to be negotiating.

"The Girl From Porcupine" did not live up to the expectations of A. R. Anderson who operates the Orpheum Theatre in Twin Falls, Ia., despite the good reports on this picture in other territories. He played the first Arrow-Pine Tree Picture "Northwester" and cashed in, but he found that the second of the series, while he had expected it to outdraw the first, did not come to his box office expectations.

Poor showmanship is depriving "School Days," which is making money in territories from which any word has been received, of much money in New England. This picture was poorly handled by its New England distributor from the outset, the exchange preferring to stage a premier in a vaudeville house, thus embittering the regular picture exhibitors.

The Orpheum Theatre, Newark, N. J., interests have instituted a suit against the owners of "Persecution," the foreign picture, alleging breach of contract and seeking to collect damages. It is alleged that the distributors promised to give the house management $2,500, but the picture is alleged to have done only something like $400 on its "run" there. The Orpheum is in a poor location, being about a mile from the city centre.

Charley Burr should have no trouble disposing of territorial rights to the next three pictures that Johnny (Torchy) Hines will make this year for the independent market, for Johnny's initial feature, "Burn 'Em Up Barnes" has proved a box office knockout. The Hour Theatre, Ewen, Mich., and Arcade in Hoitville, Cal., this week report big business on that production.

Percentage bookings that certain exchanges are seemed disposed to play during the summer months with exhibitors who are concededly "hard-boils," are not bringing in the money that that arrangement was expected to gross. The weather throughout the country has been against the theatre and business during the month of June in the neighborhood houses was reported to be the worst in the history of the film industry.

The Airdomes which could always be depended upon to play strong with independent productions during past summers, seem to have run up against a stone wall. Business, because of much rain, has been bad. Some of the wiser showmen have taken no chances and have insured their big dates. Others have just flopped, hook, line and sinker. However, the outdoor season still has about ten weeks to go and with a good break in weather these exhibitors should have an even run.

Gordon Books Warner Feature

"Your Best Friend," the Harry Rapf production, starring Vera Gordon, distributed by the Warner Brothers, has been booked by the Gordon circuit, Boston, to open in the Olympia. The picture was shown by its New England distributor in the Tremont-Temple last month.

Ninety per cent. of the entire country has been sold, according to Harry M. Warner. While many of the exchanges handling the picture have not as yet released the picture, due to the uncertainty of business conditions in their respective territories, the bookings to date are said to be a tribute to Miss Gordon.

Between You and Me

A certain film man who delights in using superlatives galore in announcing sales and who is firm in his belief that "times are great," despite his self-admitted prosperity and "gigantic deals" is still handing out the hammer to everybody in the business. But that's the half of it, for the very good reason that in spite of the fact that this gentleman claims "business is great" and his firm "is having no trouble closing deals," he has outstanding something like $62,500 in debts, which he apparently is making no effort to pay. His creditors are tiring of this fourflushing and have sent in their ultimatum.

The producer of a certain big picture, which went over like a house afire, is having no end of trouble with those who contributed and made it possible to complete the picture. The production was turned out on the commonwealth plan, but in spite of the fact that it made enough money in the first three months of its exhibition to pay back the investors with a substantial profit, no money has changed hands. And the yell has just started.

The acquisition of the remaining 50 per cent. interest in the Al S. Black theatre interests in New England by Famous Players-Lasky Corporation put quite a damper on the celebration of independents in Boston over the Fourth. Independents figure that the deal, which gives Famous Players ownership of the biggest and strongest New England theatre circuit, shut them out of at least three score of theatres.

Never before in the history of the picture business have so many pictures discarded years ago been offered. Today there are at least 45 pictures, shelved years ago, being offered in bargain counter fashion. The wise showman will lay off this junk.

Warner Brothers are negotiating with several interests relative to the distribution of their product in New England. The Warners have been accorded splendid distribution representation in every territory, but New England. Sam Grand handled "Why Girls Leave Home" and made a fortune on that picture. Then he grabbed "School Days." Something must have turned, for the next Warner picture was handled by Screenart Exchange, a firm that had ample financial backing. The men back of Screenart had money galore to spend, and have gone the limit. But the Warners are said to be dickering with other firms for their 1922-23 output.

Davidson and Kranz Start New Independent Concern

George M. Davidson and Charles Kranz have formed a new independent moving picture corporation known as the Davidson-Kranz, Inc., establishing offices in the Loew State Building, 1540 Broadway, New York City. Both are pioneers in the film business and well known. Mr. Davidson has been associated with some of the biggest firms in the business, while Mr. Kranz has acted as city and road salesman, district manager, exchange supervisor, etc., for the old General, Mutual, Goldwyn and other companies.

Associated with Messrs. Davidson and Kranz is Bennett J. Brandon, formerly manager of the foreign department of Mutual Film Corporation and Arrow Film Corporation. For the past year he has been an independent broker dealing in foreign pictures.

The initial Davidson-Kranz production will be "The Northwoods' Vengeance," an Iroquois production, written and directed by Caryl S. Fleming. It will also release a three-reel burlesque on Douglas Fairbanks' "The Three Musketeers." Other pictures are "No Parents To Guide 'Em" and "Love or Money." Several other deals are pending.

"After Six Days" Bookings for July and August Are Big

As was exclusively published last week in Moving Picture World, "After Six Days," Weiss Brothers' Artclass Pictures Corporation special production, will be shown in Asbury Park and Newark, New Jersey, preparatory to bringing the feature into New York some time in August for an extended run at one of the most prominent theatres on Broadway, probably the Astor. Louis Weiss is now dickering for a theatre to house "After Six Days" in Asbury Park for two weeks this month, following which a legitimate theatre in Newark will present the story of the Bible in film form for a run of four weeks.

Extensive preparations are being made for the exploitation of this picture as a big road show attraction. A souvenir program, forty-four pages in size, and printed in rotogravure, is now being compiled, together with what promises to be a most elaborate campaign book.

In the Independent Field

CAPT. F. C. MIMS,
Producer of "That Woman," a new, big, independent production directed by Harry Hayland and starring Catherine Calvert

Nigh Policy of "Say it with Pictures" Meets with Favor Among 'Changemen

Will Nigh's first "mouthful" in his "Say It With Pictures" campaign is keeping independents on the watch. The director who handed the industry the surprise of its life this season is again keeping exhibitors and exchangemen on the tips of their toes. All that is known of Nigh's plans is that he will hereafter produce for the independent market through Weber and North. It is further understood that Nigh will outdo himself on his coming output. The creator of "Why Girls Leave Home" and "School Days" is expected to work further wonders in screen craft under the banner of his new associates.

Flattering comment has been the result of Nigh's announcement that he will keep on "saying it with pictures" instead of fine phrases. Distributors have welcomed the director's slogan as the most timely of the present season. Prominent State-right buyers who stepped in to the offices of Weber and North for particulars on the Nigh series were enthusiastic about the producing director's stand for more performance and less promise. Predictions were made that the triple combination of Nigh, North and Weber would leave them all behind in the independent field next season.

Will Nigh's genius for quick action is being revealed at the start. The same week that the deal for distribution was closed he had his script in shape and every detail lined up ready to shoot. The cast for his first production—tentatively called "Notoriety"—is all assembled and duly primed for their respective parts. A number of box-office names are included in the characters. Their identity will shortly be reported.

Louis Baum Closes Number of Deals Abroad for Equity

Louis Baum, general manager of Equity Pictures, will arrive in New York on the Olympic on Tuesday, July 11th, after a two months trip throughout Europe. Mr. Baum's trip combined business with pleasure and it is probable that he will have many important announcements to make to the trade upon his return.

The Equity general manager will immediately devote all his efforts to "What's Wrong With the Women," Daniel Carson Goodman's production, which will be Equity's Fall release on the independent market. This picture has been cut and edited by Mr. Goodman himself and was screened for Equity officials who acclaimed it the biggest production that firm has handled. It is from a story by Mr. Goodman and is interpreted by a cast including Wilton Lackaye, Barbara Castleton, Rod La Rocque, Hedda Hopper, Constance Bennett, Huntley Gordon, Julia Swayne Gordon, Paul McAllister and Montagu Love.

Producers' Security Announces Another Independent Feature

The declaration of the Producers Security Corporation last week, when it announced the Dorothy Gish feature, "The Country Flapper," that it was going to give the independent market several big features, is being made good. It now announces the acquisition of a feature, "In the Night," adapted for the screen from the famous Broadway legitimate success "The Intruder," which ran to stand up business for many months in New York. It is stated that the screen version is even more thrilling than the stage play and is one of the greatest mystery dramas ever enacted. The Producers Security informed this department that this production is to be followed by several more features, equally important, and that they will be offered to the state right market.

Announcement of the release date of "In the Night" will be forthcoming soon.

Ward Hayes Continues to Direct Bill Franey Films

Ward Hayes, former Arrow and National director, who handled the megaphone for Robert O'Conor in the production of the first Billy Franey comedies, will continue in that capacity, according to word received from the O'Connor Productions, producers and distributors of this series.

"Under no circumstances will this 'lot' be a one-man affair," states Mr. O'Conor. "Mr. Hayes will direct from 'scripts by competent writers, while the cutting and titling will be handled by a separate department. Each of these units will work in close harmony and their efforts will be very hard to surpass."

Al Lichtman, Whitman Bennett, Warner, Arrow and Affiliated Working on 1922-23 Tie-ups

Territorial buying took a decided slump during the month of June, according to reports from the various national distributors. This was due to the financial situation together with a general scarcity of big productions which seem to be in big demand right now. However, a number of important distribution deals are under way. Whitman Bennett of B. B. Productions, Inc., which is producing a series of four super specials starring Betty Blythe; Al Lichtman and Ben Schulberg of Preferred Pictures, Inc., and the Warner Brothers all are at present dickering for local distribution affiliations for next season.

Al Lichtman is now working his way east from the Coast, where he has been for the past few weeks. He already has closed a number of important deals with local exchanges who will operate on a co-partnership basis, the Preferred Pictures proposition meeting with enthusiasm among exchangemen. The Whitman Bennett proposition also is attracting considerable attention, Betty Blythe being generally conceded to be one of the best drawing cards in the business. The Warners, too, are lining up their local exchanges for next season.

The latest addition to the independent film exchanges in Pittsburgh is the Vimy Corporation, located at 1102 Standard Life Building in that city. Harold Gauding, well-known Pittsburgh film man, will be in charge.

The Pittsburgh branch of the Second National and Hodkinson exchanges are now located on the first floor of the new film building at 1026 Forbes street. The shipping rooms of both exchanges, however, are on the second floor.

Quality Film Corporation of Pittsburgh, is conducting an extensive exploitation campaign on Ivan Abramson's "Mother Eternal," starring Vivian Martin.

Ben Burman of Independent Film Corporation of Philadelphia and Washington, is holding off the release on the Warner feature, "Your Best Friend," starring Vera Gordon, until next fall.

The exchanges in New England, as stated last week, are pretty much in a bad way financially, but improvements are being noted. Sam Moscow was in New York this week seeking product. He is expected to tie up with "The Big Six" program that Affiliated Distributors, Inc., will offer next season.

Business in the Canadian territory is steadily improving, according to latest reports from Montreal, Toronto, Ottawa and Winnipeg. The season up until two weeks ago had been most disastrous.

Bob Savini, of Savini, Inc., of Atlanta, is literally cleaning up in his territory with the re-issued Rodolph Valentino picture, "Frivolous Wives," which played the Criterion in that city this week to big business on Monday, Tuesday and Wednesday.

Jack Hoxie is furnishing opposition for himself. Arthur C. Bromberg is releasing the Arrow Jack Hoxie pictures that Ben Wilson produced. Bill Conn of the Premier Pictures Corporation of Charlotte, N. C., is releasing the new Hoxie series and a merry booking war on the two series is prevalent there.

Arthur C. Bromberg Attractions, Inc., of Atlanta, reported this week that the Crescent, a Loew house in that city, had booked 52 Arrow comedies to be used at the rate of one a week.

Southern Distributing Enterprises, controlled by the S. A. Lynch, is handling the Sacred Films, Inc., Bible series in 20 per cent of the country, their territory covering the southwest as far west as California, and as far north as Omaha, including the Omaha territory.

Truly B. Wildman, manager of Kansas City's Enterprise exchange, announced this week that his firm had acquired distribution in his territory for the Bible pictures produced by Sacred Films, Inc.

A. H. Blank Enterprises is handling the Chic Sale feature, "His Nibs" in Western Missouri, and judging from reports is having a lot of good luck with it.

While in Minneapolis Al Lichtman talked business with Finklestein & Ruben, which firm is expected to handle the Preferred features in the Minneapolis territory.

News of the West Coast

By W. E. KEEFE

John Bowers will play the title role in Metro's production of "Quincy Adams Sawyer," Charles Felton Pidgin's famous story. Barbara La Marr, who was featured in Rex Ingram's two latest productions for Metro, "The Prisoner of Zenda" and "Black Orchids" will have an important part in the production.

* * *

Sylvia Aston and Louise MacIntosh have been selected by Metro to support Billie Dove in her latest starring production, "Country Love," which will be directed by Emile Chautard.

* * *

The supporting cast for Viola Dana's latest Metro production, "Page Tim O'Brien," will include Cullen Landis, Arline Pretty, Bruce Guerin, Edward Connelly, Margaret Mann, John Harron and Charles West. The adaptation for the screen was made by J. Guy Hawkes.

* * *

Harry Lustig, Western district exchange manager for Metro, and B. F. Rosenberg, manager of the Los Angeles exchange, have left for Salt Lake City to attend a gathering of Western Metro managers.

* * *

Eugene O'Brien will again play opposite Norma Talmadge in "The Voice from the Minaret," which will be directed by Frank Lloyd at the United Studios. Edwin Stevens will also play one of the principal roles. Winter Hall will portray the role of Bishop Ellsworth. Norbert Brodin will turn the camera.

* * *

The supporting cast for Harry Carey's latest R-C production, "Good Men and True," written by Eugene Manlove Rhodes, will include Tully Marshall and Spike Robinson.

* * *

Announcement is made by the Joseph M. Schenck Productions that Norma Talmadge's next production following the completion of "The Voice from the Minaret" will be "The Garden of Allah," the great stage success.

* * *

Jack Dougherty will play opposite Katherine MacDonald in her next production, "Money, Money." Tom Forman will direct.

* * *

Goldwyn announces that R. A. Walsh's initial production for that organization, "Captain Blackbird," written by Carey Wilson, will be made in the Island of Tahiti, in the South Sea Island group. The company will sail from San Francisco July 7. The cast thus far selected includes, George Siegman, Antonio Moreno and William Mong. No selection has been made as yet of the feminine lead. A full equipment of studio paraphernalia will be taken by the production staff to fit up a temporary studio on the island if found necessary to do so.

Florence Roberts, stage star of many notable productions, and her husband, Frederick Vogeding, noted Dutch actor, have been added to the cast of "Gimme," by Mr. and Mrs. Rupert Hughes, which Mr. Hughes is now directing at the Goldwyn studio. On the stage Miss Roberts was starred in "A Doll's House," "Camille," "Carmen" and many other plays. Helene Chadwick is playing the leading role in "Gimme." The leading male role will be played by Gaston Glass.

* * *

William A. Seiter will direct the first of the new series of Ray Carroll productions, which will be made at the R-C studios. The title of the first story is "Love's Coming of Age." Helen Jerome Eddy heads the cast of players. Joseph A. Dubray will have charge of the photographic department. Ray Leek is in charge of the production organization.

* * *

Harold Lloyd has almost completed his current production, the temporary title of which is "Doctor's Orders." This production marks the beginning of a new series which Lloyd is making for Pathe.

At the Hal Roach studios, Bob McGowan has put the finishing touches on the fourth of Hal Roach's series of two-reel productions, "His Rascal" series. He will soon start on another comedy written by Tom McNamara, the well-known cartoonist.

* * *

The new series of "Snub" Pollard comedies, produced by Hal Roach, is being directed by Charles Parrott, who also supervises all the Roach producing units with the exception of the Harold Lloyd productions.

* * *

Announcement is made by the Marshall Neilan Productions that it will produce no more "Program" type of pictures, but in the future will devote its entire time to making big feature productions in conjunction with the Goldwyn organization.

Great Interest in Los Angeles Concerning Paramount's School

Naturally enough, the big announcement of the establishment of Paramount's Stock Company and School was received in Los Angeles, the center of the film industry, with the greatest interest. All of the Los Angeles newspapers gave the story big headlines on their front pages and many of them sought interviews with leading figures in civic and political life.

Mayor George E. Cryer said: "It's a big idea, and I congratulate Paramount upon putting it into action." Miss Charlotte Davis, general secretary of the Young Women's Christian Association of Los Angeles, is quoted as follows: "I am glad to endorse Paramount's up-to-date school idea, as I believe it will ultimately result in better pictures."

Frank Wiggins, secretary of the Los Angeles Chamber of Commerce, the largest local commercial body in the world, said: "I congratulate Paramount on the originality of this idea for a school within its studios."

Rev. Neal Dodd, rector of St. Mary's of the Angels Church and one of the industry's sincerest friends in Los Angeles, made the following statement: "The establishment of the Paramount Stock Company and School is a sign that the days of harum-scarum are over in motion pictures. This movement means that the motion picture is going to have an ethical basis, that it will set and conform to high standards."

"Grandma's Boy" Breaks World Record for Long Comedy Run

For the second time within five months, Associated Exhibitors says, Harold Lloyd has smashed the world's record for the continuous run of a comedy feature. The best previous figure—one which he himself had hung up—was surpassed Sunday, July 2, when the Harold Lloyd-Associated Exhibitors attraction, "Grandma's Boy," entered the eighth week of its premiere in Dr. Breckwedel's Symphony Theatre, Los Angeles.

The Lloyd comedy, "Never Weaken," played the Symphony last year and remained forty-four days, setting a new attendance record for that house. Beginning December 31 and continuing until 11 o'clock of the night of February 18 "A Sailor-Made Man" had a continuous run in the same theatre of fifty days, during which 367 performances were given. This run was terminated only because of a previous booking contract entered into by the symphony management before the start of this engagement.

Christie Starts Active Production on Series of Two-Reel Comedies

Al Christie has started active production on his new series of twenty two-reel comedies, which are to be issued by Educational from August, this year, to July, 1923. He arrived at Los Angeles from Europe June 28 and work started on his first comedy the following day with Dorothy Devore and George Stewart playing the leading roles.

Simultaneously with Christie's stop in London, Messrs. Gaumont announced through the British trade the acquisition of the Christie Comedies for the United Kingdom for another year. Gaumont's have handled the Christie pictures in the British Isles since their inception a number of years ago, with a result that the Christie Comedies are known at the best cinemas all through the United Kingdom.

Torrence Forms New Sort of Club

David Torrence, who is playing an important part in support of Mary Pickford in her forthcoming new production of "Tess of the Storm Country," now well under way for United Artists release this fall, has organized what he calls the "Don't-Quarrel Club," the sincere purpose of which is to promote domestic comity. All the charter members are photoplayers residing in the Hollywood film colony. Mr. Torrence's chief hobby is working for peace and harmony among his fellows in screenland.

Work Finished on "Silent Voice"

All photographic work on "The Silent Voice," the new George Arliss picture being produced by Distinctive Productions, Inc., for fall release, by United Artists Corporation, has been completed, and Henry M. Hobart is now busily at work assembling, cutting and titling this new Arliss starring vehicle in which Ann Forrest and Effie Shannon play the leading feminine roles.

Begins Acting

Laurette Taylor has begun the star role of "Peg o' My Heart" at the Metro studios in Hollywood, under the direction of King Vidor. The stage celebrity who already has been seen 1,127 times as Peg in J. Hartley Manners' play found arrangements for her film portrayal entirely completed upon her arrival in Los Angeles.

Chooses Title

Buster Keaton has decided to name his next comedy for First National release "Day Dreams." The scenario is by Keaton and Eddie Cline, who also directed it. Virginia Fox plays opposite Keaton, with Joe Roberts enacting the role of the "heavy."

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in.

Associated Exhibitors

HILLS OF MISSING MEN. A good Western, to fair business. Had this booked for the two day showing; missed out on it first day, they sent another picture, so only ran it one day. By so doing, lost money on it. But it's a good picture. You can't go wrong. Wm. Thacher, Royal Theatre, Salina, Kansas.

First National

ALL FOR A WOMAN. A magnificent production which is everything the producers claim it to be, but it must be seen by an intelligent, high-class audience in order to be appreciated. It is without a doubt the finest that I have had the pleasure to flash on the screen. Advertising; two ones, one three, slide. Patronage; small town. Attendance; very good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

BLIND HEARTS. Very good picture. It pleases every one. The people all like a Northern story. Advertising; photos and three sheet. Patronage; mixed. Attendance; packed house. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

CHILD THOU GAVEST ME. Very very good, as all other exhibitors have said. W. H. Goodroad, Strand Theatre, Warren, Minnesota.

HAIL THE WOMAN. Did not please my patrons, did not hold up to the advertised value. Advertising; billboards, extra newspaper, lobby. Patronage; family. Attendance fair. J. A. McNear, Jr., Hill Opera House, Petaluma, California.

LOVE NEVER DIES. A very pleasing production to those who saw it. Title has no drawing power. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

MARRIED LIFE. You can go strong on this one: it pleases 100%. I consider it the best five reeler Sennett has made. Advertising; regular. Patronage; mixed. Attendance; fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

MASTER MIND. Audience interested all the way through. Well liked by the majority. Advertising; posters and press. Patronage; small town. Attendance; good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

MOLLY-O. Just fair picture. Advertising; 1000 special window cards, one-half page two newspapers, one thousand mailing list. Attendance; rotten. S. H. Blair, Majestic Theatre, Bellville, Kansas.

MY BOY. A very entertaining picture. Jackie Coogan's best. Drew well and pleased all. Advertising; billboard, lobby, extra paper ad. Patronage; family. Attendance; good. J. A. McNear, Jr., Hill Opera House, Petaluma, California.

MY BOY. Extra good picture to best business since last June. Advertising; half page newspaper, posters. Patronage; general. Attendance; good. S. H. Blair, Majestic Theatre, Belleville, Kansas.

THE OATH. Would have pleased better if cut from eight to five reels. Too much padding. None carc to sit through an eight reel picture these hot days. Advertising; posters, photos, slide, newspapers. Patronage; mixed. Attendance; fair. Jno. W. Creamer, Strand Theatre, Chilicoothe, Missouri.

See What You've Done!

Mr. T. W. Cannon, the Majestic, Greenfield, Tennessee, says, "Allow me to say I have been a constant reader of the WORLD *for the past seven and a half years and wouldn't know how to get along without it, but have been benefited more by Straight from the Shoulder Reports since they were started than by any other department. I say boost the good ones and knock the dickens out of the bad ones."*

The fine team-work of our reporting friends makes this department what it is, Mr. Cannon. They deserve a lot of credit: thank you for putting it in such good words.

POLLY OF THE FOLLIES. Big comedy week, little hurt by storms. Connie a big favorite with flappers in town, and this film is bright, original and full of laughs. Buddy Stuart, Hope Theatre, Dallas, Texas.

POLLY OF THE FOLLIES. Had this on Decoration Day with a full house so couldn't tell whether it was on account of the picture or the holiday urge. Seemed to please. Advertising; one sheet, photos and slide. Patronage; small town. Attendance; good. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

POLLY OF THE FOLLIES. Ran this during the State Firemen's Association Convention to a big business. Good comedy; no complaints. Advertising; newspaper, lobby and street display. Patronage; general. Attendance; good. Smith & Correll, Portland Theatre, Casselton, North Dakota.

RIVER'S END. This is my first First National and it will not be my last if they are all as good as this one. Book it and boost it. Advertising; threes, ones, slide. Patronage; usual. Attendance; good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

ROSARY. A very fine picture. My patrons liked it and didn't fail to tell about it. It will add prestige to any house. Advertising; ones, three, six, slide, photos, newspaper. Patronage; high class. Attendance; good. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

SCRAP IRON. One of the best Ray has done. The woman seemed to enjoy the fight as well as the men. Excellent care was given to details. You need not be afraid to show this. Advertising; regular. Patronage; small town. Attendance; fair. A LaValla, Community Theatre, Bethel, Connecticut.

SMILIN' THROUGH. You can jot this in your note book that "Smilin' Through" as interpreted by Norma Talmadge is one of the cleanest, sweetest and most tender love stories ever screened. It will linger with your patrons as a pleasant memory when far more sumptuous productions are forgotten. A great film to exploit the loveliness of Miss Talmadge. It contains dramatic strength and wonderful box office qualities. Patronage; small town. Attendance; good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

TOL'ABLE DAVID. Exhibitors couldn't want a better picture. Advertising; paper, billboard. Patronage; small town. Attendance; good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

TOL'ABLE DAVID. A really great dramatic picture in which Richard Barthelmess scores bigger than in "Way Down East." The best mountain drama we ever had. Kind of a picture you are proud to face your patrons after the show. Worthy of any house or run. Patronage; general. Attendance; fair. Temple Theatre, Bellaire, Ohio.

WEDDING BELLS. Extra good Constance Talmadge. This star gets money for me. She goes big in pictures of this type. Advertising; lobby and six sheets. Patronage; small town, all classes. Attendance; good. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

WIFE AGAINST WIFE. For me, a piece of cheese served without crackers. They walked out on this one. Very very poor indeed. Actors didn't know what they had to do, it seems. Advertising; sixes, threes and ones. Patronage; neighborhood. Attendance; fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

WOMAN'S PLACE. A very good picture, although patrons did not think it her best, it pleased however. Lots of pretty gowns, etc., put over with the ladies. Advertising; ones, threes, sixes, photos and newspaper. Patronage; high class. Attendance; good. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

Fox

ARABIAN LOVE. Fair to good. Oriental atmosphere. Think it will go over well. Advertising; posters and newspapers. Patronage; country town. Attendance; fair. Arthur B. Smith, Ferwick Theatre, Salem, New Jersey.

Straight from the Shoulder Reports

OVER THE HILL. Very good show; but too long; would have made better seven reeler. Advertising, twenty-four, six, three, one sheet, photos and slides. Patronage; small town. Attendance; good. R. Marsden, Noble Theatre, Marshfield, Oregon.

PARDON MY NERVE. A fast moving Western drama which should please. Best Buck Jones yet. Advertising; regular. Patronage; small town. Attendance; fair. Thos. J. Romine, Isis Theatre, Roseville, Illinois.

PRAIRIE TRAIL. Rather old, but a very good Mix picture; a little comedy mixed in that makes 'em good. Advertising; photos, one sheet. Patronage; small town. Attendance; good. E. A. Oestern, Oestern Theatre, Harper's Ferry, Iowa.

QUEEN OF SHEBA. Wonderful! Advertising; extensive. Patronage; best. Attendance, good. R. Jacobs, St. Denis Theatre, Sapulpa, Oklahoma.

ROOF TREE. A different kind of story; pleased the majority. Photography not up to standard. Advertising: programs, slide, one sheets. Patronage, small town. Attendance, good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

THUNDERCLAP. A darn fine picture 100% plus. Has everything that is claimed for it and then some more. The heralds supplied with this are splendid. They do the business. Advertising; twenty-four, one, six, one three, three ones, 11 x 14. Patronage; small town. Attendance; satisfactory. H. G. Mitchell, Opera House, Windsor, Nova Scotia, Canada.

TO A FINISH. Very good picture but Jones not drawing the people for me. Advertising; regular. Patronage; mixed. Attendance; only fair. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

Goldwyn

DANGEROUS CURVE AHEAD. Picture was liked. It is hard to get business on any picture. Advertising; usual. Patronage; regular type. Attendance; poor. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

OLD NEST. One of the few pictures with a big reputation. They all knew what it was before it got here. Better see Goldwyn about this one. It's a crackerjack. Advertising; threes and singles. Patronage; industrials. Attendance; good. H. James, Union Theatre, Voluntown, Connecticut.

PENALTY. There ought to be a law to protect exhibitors from receiving such prints. You see about one third and guess the rest. Advertising; lobby, slides, one sheets. Patronage; mixed. Attendance; poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

WET GOLD. A picture that is different. Pleased our audience. Advertising; one sheet, threes, photo and newspaper. Patronage; better class. Attendance; poor. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

WHEN ROMANCE RIDES. Better than the average program picture. Children will like horse race in it. No big star: story by Zane Grey. Taken from book, "Wildfire." Patronage; neighborhood. Attendance; fair. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

Hodkinson

FRENCH HEELS. A very good picture. Star does not take very well here: will go over in the big houses. Advertising; sixes, three, one, slide. Patronage; usual. Attendance; fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MYSTERIOUS RIDER. This picture pleased here and drew pretty well. Advertising; usual, ones, threes and program. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

RIDERS OF THE DAWN. If some of the big specials had as much story and good clean plot as this old picture they'd be knockouts. Advertising; ones, newspaper, program. Patronage; mixed. Attendance; good. Daniel Buss, Star Theatre, Tonawanda, New York.

Metro

FIGHTING MAD. Picture wonderful. Westerns well liked by my patrons regardless of poor conditions; coal strike. Advertising; newspapers, slide and posters. Patronage; mixed. Attendance; good. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

FOUR HORSEMEN. Another one of those 100 per cent pictures. Pleased all that saw it. Good business two days. Book it and advertise it like a circus. You can't go wrong. They have all kinds of advertising matter. Advertising; every possible means, billboards, sidewalk, automobile, newspaper, heralds. Patronage; neighborhood. Attendance; good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

GLASS HOUSES. A picture very much liked by my patrons. Decidedly above the average program film. Viola Dana with her acting and versatility in dancing particularly appealed to this discriminating audience. Advertising; usual. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GLASS HOUSES. A good picture. Viola Dana well liked here. Advertising; lobby, newspaper. Patronage; small town. Attendance; fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

THE MAN WHO. If the parts that were missing were as good as the parts we saw, it must have been a real good feature in its day. A case of "you get just what you pay for—nothing more." Advertising; papers and posters. Patronage; small town. Attendance; poor. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, New York.

PEACOCK ALLEY. Mae Murray did fine and the picture was good, but did not make anything out of it, because the film company got it all for rental. When will they forget the war is over? Advertising; handbills, threes, lobby, slide and newspapers. Patronage; high class. Attendance; fair. Thomas Clark, Electric Theatre, Maryville, Missouri.

PEACOCK ALLEY. A picture that pleased everybody and that resulted in the best business I have done for months. An entirely satisfactory engagement and Mae Murray won a lot of friends. Advertising; house program, heralds, etc. Patronage; health seekers and tourists. Attendance; excellent. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Paramount

AFFAIRS OF ANATOL. Very good. More than pleased the patrons. Advertising; lobby display, large frames, trails, photos. Patronage: mixed. Attendance; good. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BEYOND THE ROCKS. Proved to be a big winner in spite of hot weather and stiff outdoor opposition. With assistance of Paramount Exploitation representative this picture went over big. Patronage; general. Attendance; good. Fred Tynes, Columbia Theatre, Portsmouth, Ohio.

BOUGHT AND PAID FOR. As good a picture as I wish to run. Sorry producers don't offer many like this one. Advertising; posters and papers. Patronage; small town. Attendance; fair. J. Carborell, Monroe Theatre, Key West, Florida.

FOREVER. Not at all the picture they expected to see. Too slow for Reid. Advertising; papers, programs, window cards, throwaways. Patronage; small town. Attendance; fair. Daniel Buss, Star Theatre, Tonawanda, New York.

FOREVER. Good-bye. You will never more glimmer on my screen. You failed to please my picture show lovers. They abused me for showing you at an advanced admission. You are not worth what your people ask for you. Come down and get in your class. Boys you will probably have to play this picture, but be wise, buy it right. Advertising; like a circus. Patronage; first class. Attendance; poor, Walter Odom, Dixie Theatre, Durant, Mississippi.

HER HUSBAND'S FRIEND. Very good setting and an attractive picture. The plot is poor, but the good qualities make up for the weakness. Advertising; regular. Patronage; family. Attendance; fair. I. F. Cramer, Majestic Theatre, Willits, California.

JUST AROUND THE CORNER. Good feature, pleased all. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widenor Opera House Theatre, Belvidere, New Jersey.

THE LITTLE MINISTER. A good picture which pleased. Book it. Advertising; regular. Patronage; small town. Attendance; fair. Thos. J. Romine, Isis Theatre, Roseville, Illinois.

THE LITTLE MINISTER. An excellent picture. Pleased everyone and ought to please any audience. Betty Compson is well liked here. Advertising; threes, ones, handbills. Patronage; rural. Attendance; fair. L. P. Frisbee, Community Theatre, Meredith, New York.

MID-SUMMER MADNESS. Six reels all star. A society picture which did not take well with my patrons, but it's very good for a picture of its type. Advertising; photos, bills and sheets. Patronage; town. Attendance; fair. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

MISS LULU BETT. A good little picture. Pleased 100 per cent. You will make no mistake in booking and boosting it. Advertising; lobby, newspaper, billboard, handbills. Patronage; mixed. Attendance; fair. G. E. Skilkett, St. Denis Theatre, Sapulpa, Oklahoma.

MORALS. A dandy picture, good story and star good, support good, also direction and photography good. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

THREE LIVE GHOSTS. A most interesting story well cast. All attendants were well pleased. Advertising; extra newspaper, window cards, small amount of billboard pictures. Patronage; family. Attendance, good. J. A. McNear, Jr., Hill Opera House, Petaluma, California.

Straight from the Shoulder Reports

A WISE FOOL. Picture pleased patrons. Advertising; newspaper. Patronage; small town. Attendance; good. N. R. Carskadan, Music Hall, Keyser, West Virginia.

Pathe

BEHOLD THE MAN. Excellent production of "The Life of Our Saviour," liked by all. All the religious folks crowded in and praised it highly. Made good. Fair rental. Some came that had never seen a movie. Advertising; threes, ones, heralds, photos. Patronage; small town mixed. Attendance; extra good. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

Selznick

CHIVALROUS CHARLEY. O'Brien does some fine acting in this picture and is up to the standard. Advertising; lobby and daily newspaper. Attendance; poor. H. R. Workman, Colisseum Theatre, Marseilles, Illinois.

Universal

ACROSS THE DEAD LINE. With Frank Mayo. Why does Universal make the pictures so dark? If you had a hundred and fifty amperes it would be impossible to see what was going on in the night scenes; and me with thirty amps! Come on, Universal, give us better lighting effects. Attendance; poor. G. K. Nenes, Liberty Theatre, Miami, Arizona.

DESPERATE YOUTH. Fine show. I've only had one lemon with this star and that wasn't as bad as some that I paid $25 per day for. Patronage; small town. Attendance; fair. J. R. Rush, Pastime Theatre, Pearl City. Illinois.

THE TRAP. Only a fair picture. By no means a special as a Jewel. Acting is great. Patronage; all classes, small town. Attendance; fair. C. W. Langacher, New Glarus Theatre, New Glarus, Wisconsin.

WILD HONEY. I prefer a better title than that of "Wild Honey." One big scene, the bursting of a dam, is photographed with a slow motion camera. This will please some, but it is not one that will please the masses. Patronage; neighborhood. Attendance; fair. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

WONDERFUL WIFE. I believe this is the best thing Miss Du Pont has done yet. It is a wonderful picture and should go over well with all classes. It will stand all you want to give it. Book it and cash in. Advertising; usual. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

WONDERFUL WIFE. Miss Du Pont, in my opinion, never made a good picture. Maybe if they would give her good stories it would help. Patronage; small town. Attendance; poor. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

Vitagraph

BLACK BEAUTY. A picture of the better type; especially pleased the children. School tie-up brought a good house. Advertising; heralds, six, threes, ones, lobby, etc. Patronage; mixed. Attendance; good. M. J. Bradley, Airdome Theatre, Thornton, Arkansas.

PEGGY PUTS IT OVER. Good comedy that pleased 90 per cent. Alice Calhoun liked here. Advertising; photos, posters, newspaper and bills. Patronage; mixed. Attendance; good. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

PRODIGAL JUDGE. A good picture. Fast moving; thrills, pathos and humor. What more can you want? A lovable old reprobate, playing a part opposite a pessimist, neither of them with faces of a matinee idol, but they will go over and business will increase the second night. Advertising; two column, ten inch, two papers; regular lobby. Patronage; rural town. Attendance; fair. Arthur E. Hancock, Columbia Theatre, Columbia City, Indiana.

RECEIVED PAYMENT. Can't give it much; all right for a good program picture. Advertising; photos and one sheets. Patronage; general. Attendance; fair. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Comedies

ALL ABOARD (Pathe). Here is a dandy two-reel Harold Lloyd reissue. Used in connection with vaudeville show, went over fine. Advertising; throwaways. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

FLIVVER WEDDING (Federated). Very ordinary, but got a few good laughs at old tricks. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

FOR LAND'S SAKE (Educational). A corking good comedy. Made them laugh, so the comedy accomplished its purpose. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

GROCERY CLERK (Vitagraph). One of the best two-reel comedies we have played here for a long time. Simply something doing all the time. One continual roar. Contracted for a half dozen Semons from Exhibitors' reports, and if the balance are as good as this, will be perfectly satisfied even if we do pay a little more than we used to, for they're worth it. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

LOVE AND WAR (Fox). Sunshine comedy without a funny minute in it. Burlesque slapstick with no merit and little or no originality. Did not get even a smile out of it. Temple Theatre, Bellaire, Ohio.

MUTTS (Century-Universal). This is a novelty comedy; nothing but Dogs. If you run it, advertise as a dog novelty two-reeler. Did not think much of it, but it's something different. One reel of this would be enough. The kids like it. Wm. Thacher, Royal Theatre, Salina, Kansas.

SPECIAL DELIVERY (Fox). Poorest of Al St. John comedies. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

Serials

JUNGLE GODDESS (Export and Import). This is a corking good serial. Luck is holding up hot weather business. Give us more like this one. Advertising; ballyhoo. Patronage; home crowd. Attendance; very very good. S. Baker, Park Theatre, South Ozone Park, L. I., New York.

State Rights

BURN 'EM UP BARNES (Affil. Distributors). Excellent comedy. Johnnie Hines very capable for role. Audience roared. Advertising; racing car on street; otherwise, usual allotment. Patronage; high class. Attendance; good. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

MAN FROM NOWHERE (Arrow). I didn't see it myself but from what I hear it was very good. It drew fairly well and pleased ninety per cent. Patronage; all classes. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

WHERE IS MY WANDERING BOY TONIGHT? (Equity). Mother love picture with excellent title. Average picture, however; not bad nor anything extra but title. Mother love theme overdone. Advertising; billboards. Patronage; small town. Attendance; good. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

WHERE IS MY WANDERING BOY TONIGHT? (Equity). Good picture; title attracts. Worth about eighty-five per cent more rental than your average. Advertising; newspaper and billboard. Patronage; mixed. Attendance; good opening day but dropped (on account of carnival in town). J. Schwalin, Rialto Theatre, Hamilton, Ohio.

WHY GIRLS LEAVE HOME (Warner Bros.). Book it; with the advertising possibilities you can get them in. It's a little long, but a good show at that. Advertising; lobby, six, ones, heralds. Patronage; small town, all classes; 10c and 30c admission. Attendance; good.

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance.....

Good, Fair, Poor

Theatre .....City .....State .....

Date .....Signed .....

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

I Am the Law

(*Alice Lake—Affiliated Distributors*—6,800 *Feet*)

M. P. W.—An Arctic thriller with an unquestionable box-office appeal.

N.—There is no doubt of the entertaining values concerning "I Am the Law."

E. H.—An excellently produced James Oliver Curwood story.

F. D.—A splendid entertainment in this latest James Oliver Curwood story. Should really satisfy and you can tell them it's a hot weather number.

Mr. Barnes of New York

(*Tom Moore—Goldwyn*—4,804 *Feet*)

M. P. W.—Entertaining feature

E. H.—Well produced and excellently acted.

N.—He doesn't belong in a character and story of this nature. Then again folks may like the novelty. To say the least, it's a distinct departure from anything Tom has offered heretofore on the screen.

T. R.—The picture is skillfully directed, well acted and should make money for the exhibitor.

The Glory of Clementina

(*Pauline Frederick—R-C Pictures*—5,700 *Feet*)

M. P. W.—The name, coupled with that of the star, should furnish good box office possibilities.

T. R.—There is much about "The Glory of Clementina" that is admirable.

F. D.—Star's especially interesting characterization the attraction in this.

N.—An entertaining, well directed picture, delivered by a competent cast of worth-while players

E. H.—A well told, well directed adaptation of William J. Locke's well-known novel.

The Black Bag

(*Herbert Rawlinson—Universal*—4,343 *Feet*)

M. P. W.—Entertaining detective story.

F. D.—Interesting vacation time story.

E. H.—For those to whom this type of picture appeals it has fair entertainment qualities.

T. R.—This bright and amusing crook comedy drama "gets across" with amazing zip and dash.

N.—This picture may be safely indexed as enjoyable entertainment of a mystery brand which, while a trifle obvious, carries the spectator along through its well sustained interest and a fair measure of suspense.

Sherlock Brown

(*Bert Lytell—Metro*—4,800 *Feet*)

M. P. W.—The thrills of being an amateur detective amusingly depicted by Bert Lytell.

F. D.—Comedy work and star certain to please.

N.—Here's a crackerjack. If you are looking for inoffensive, clean but thoroughly laughable farce, don't miss this

E. H.—Amusing though long drawn out and showing an apparent straining for comedy effect.

T. R.—A happy mixture of comedy and melodrama is offered in the lively plot of this picture.

The Ordeal

(*Agnes Ayres—Paramount*—4,592 *Feet*)

M. P. W.—Entertaining feature that will go well with patrons who like a number of punches interwoven with considerable sobbing.

T. R.—Affords fair entertainment.

F. D.—Short and holds the attention, but too unconvincing to be interesting.

N.—It is an excellent bit of screen material, possessing a plot that holds the interest from opening shot to the final fadeout.

E. H.—Only mildly satisfying.

The Men of Zanzibar

(*William Russell—Fox*—4,999 *Feet*)

M. P. W.—This is one of the best William Russell features that have been recently offered.

N.—Entertaining mystery drama

E. H.—Quite interesting is this tale of the East Coast of Africa.

T. R.—It generally pleases as it goes along and at times creates a fine suspense. There are, however, no particularly big moments.

F. D.—Should prove entertaining for those who favor mystery stories.

Strange Idols

(*Dustin Farnum—Fox*—4,300 *Feet*)

M. P. W.—Picturesque settings and popular theme.

F. D.—Very poor story, fails to make entertaining picture.

N.—An orthodox story which has served the screen in various guises.

T. R.—"Strange Idols" is just about the average in motion pictures.

E. H.—Costly production given thin story . . . Star's work and name must be relied upon to attract.

Triangle Suits Against Winnik and Aitkens End with Reported Cash Settlement by the Former

AFTER months of litigation the suits brought by the Triangle Film Corporation have been brought to a settlement outside of court. This is disclosed by Arthur Butler Graham, Triangle's attorney, who said that Hyman Winnik, one of the defendants, had sought and effected a settlement. Much testimony has already been taken and 100 exhibits were offered.

About a year ago, Triangle brought suits against Harry E. and Roy E. Aitken and Hyman Winnik, who had been officials of Triangle, and against the Western Import Company and the Reserve Film Corporation, which two latter concerns, it was alleged, were formed and controlled by the Aitkens and Winnik.

The general allegation was that the defendants had been parties to a conspiracy to defraud Triangle, and used this controlling influence to arrange with the Western Import and the Reserve Film for the foreign rights to Triangle pictures that would be of great benefit to the defendants and great loss to Triangle—in fact, losses in excess of $1,000,000.

Last week, MOVING PICTURE WORLD announced a settlement by the Aitkens with Triangle, which is confirmed by Mr. Graham, who says they conveyed to Triangle $1,300,000 par value Triangle stock to have the suits discontinued. Edmund Mooney, counsel for Winnik, at that time said his client would not surrender.

Mr. Graham says the basis of the latest settlement is that Winnik is to pay Triangle $86,000 in cash and notes, the latter payable within six months, and turn over $14,000 in par value Triangle stock and that he further agrees to take certain Triangle pictures and distribute them on a percentage basis. The settlement with the Aitkens and Winnik automatically eliminated the Western Import and the Reserve Film as defendants.

Hays to Speak

A telegram from Leo E. Dwyer advises that Will H. Hays will address the convention of the Motion Picture Equipment Men's Association on July 14 in Indianapolis.

Universal Dines Harry M. Berman

A farewell dinner was given to Harry M. Berman, retiring general sales manager, by Universal at the Biltmore, Friday, June 30. More than fifty employes and executives of the Home Office and nearby Universal exchanges were on hand to wish Mr. Berman the best of luck in his new position as general manager of Film Booking Offices of America at Robertson-Cole. Several tokens were presented to the guest of honor; a gold watch from Mr. Laemmle, a diamond and platinum ring from the employes, a hand-illuminated testimonial from the Universal exchange managers, and a parchment tribute signed by all Universal employes.

Battleship Linoleum Defined—

The term "Battleship" has been misapplied so widely to solid-color heavy linoleums, regardless of their quality, that its real meaning is often lost sight of, even among architects and in the floor-covering trade. Here is the explanation.

© Muller

In the first place, the designation "battleship" linoleum is not now, and never has been, the trade name of any single manufacturer's product. Instead, it stands for a fixed and inflexible standard of quality—a standard so high that this material can withstand even the most severe conditions of battleship service.

"Made According to U. S. Navy Standard"

Genuine battleship linoleum—of U. S. Navy Standard—is made according to the exacting specifications of the Navy Department for linoleum to be used on the decks of naval vessels. It must prove up under various tests, some of which are: the bending test, indentation test, absorption test, and burlap test. Other requirements concern the necessity for highest grade materials, uniformity of color and finish, seasoning, etc.

Gold-Seal Battleship Linoleum is *genuine* battleship linoleum. It conforms in all respects to U. S. Navy Specifications and should not be confused with so-called battleship linoleums which do not conform to the Navy Standard.

Purchasers of *Gold-Seal* Battleship Linoleum are doubly protected—first, by the specifications prepared by the United States Navy Department, which insure the very highest quality; and, second, by our *Gold-Seal* Guarantee, which pledges "Satisfaction or Your Money Back."

GOLD SEAL
LINOLEUM
GUARANTEE
SATISFACTION GUARANTEED OR YOUR MONEY BACK
REMOVE SEAL WITH DAMP CLOTH
COPYRIGHT 1917 AND 1920, CONGOLEUM COMPANY, INC.

Gold Seal Battleship Linoleum is made in the three weights and thicknesses prescribed by Navy Specifications (heavy, ¼ inch; medium, 3/16 inch; and light, ⅛ inch), in rich restful shades of green, brown and terra cotta.

When you want to be sure of getting genuine battleship linoleum let your order read: "*Gold-Seal* Battleship Linoleum, made in accordance with Navy Department Specifications, 29 L1c. Sept. 1, 1916."

We will gladly supply free reprints of the U. S. Navy Specifications and samples of *Gold-Seal* Battleship Linoleum. To get the highest possible return for your investment you have only to make these the measure of quality for your purchase of linoleum.

Our Gold-Seal Specifications for Laying Linoleum and Cork Carpet, and samples of these high quality floor-coverings, will gladly be sent upon request. Address our nearest office.

CONGOLEUM COMPANY
INCORPORATED
Philadelphia New York Chicago San Francisco
Boston Minneapolis Kansas City Dallas
Pittsburgh Atlanta Montreal

GOLD SEAL
Battleship Linoleum
(THE FAMOUS FARR & BAILEY BRAND)
Made According to U.S.Navy Standard

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"The Fast Mail"

Lincoln Carter's Well Known Melodrama Made Into Fast Action Picture.

Reviewed by Fritz Tidden.

Another famous old time melodrama reaches the screen in the Fox production of "The Fast Mail," which thrilled theatregoers of the last generation and toured the country, played by various companies for over twenty years. The most important scene in the original play by Lincoln Carter took place when the fast mail thundered across the stage. In the moving picture version the episode, of the hero's jump aboard the mile-a-minute train from an automobile, is only one of many scenes equally thrilling. In fact the producers have gathered together a score of thrills, many of which have been tried and never found wanting before, into a picture that is melodramatic action to the last letter.

Where the type of melodrama that is frequently seen in serials, but concentrated within five reels, is popular "The Fast Mail" will knock the spectators for the well-known goal. Also it has strong possibilities of severely vibrating any type of audience with its many thrills. There is not the slightest doubt of its entertainment value.

The picture being more of a succession of thrilling episodes than anything else, it naturally follows that the plot is rather thin. But it provides enough strength to carry the action, which is hyper-rapid. The continuity proceeds as smoothly as necessary in a film of this sort and the director has done his share in handling the scenes well and mounting them appropriately, not to say anything of the arrangements of the mechanics that permit of the hair raising episodes.

Charles Jones and Eileen Percy are featured in a capable cast. Jones' performance embraces more stunt work than it does acting in the accepted sense of the word. The way he does the former may be judged by the fact that there is constant doubt whether he will escape with his life to act in another picture. He has been given stunts to do that are for the most part familiar, but he seems to make them just a little more exciting by the desperate chances he takes.

The Cast

Stanley Carson.....Charles Jones
Virginia Martin.....Eileen Percy
Lee Martin.....James Mason
Pierre La Fitte.....William Steele
Cal Baldwin.....Adolph Menjou
Harry Joyce.....Harry Dunkinson

Adapted from Lincoln Carter's Play of the Same Name.
Scenario by Agnes Carson and Jacques Jaccard.
Directed by Bernard Durning.
Length, Six Reels.

The Story

Stanley Carson is double-crossed by a group of villains in a steeplechase. When he confronts them for retribution one of the dirty workers is shot in the back by a partner, who escapes, and in so doing decoys the heroine into accompanying him, while Carson starts in hot pursuit. One-half of the trip he makes in a boat, then swims ashore, and boards the fast mail train. Jumping from this into an auto he finally lands at the hotel where the villain holds the heroine captive. Here he delays long enough to rescue a family from the fire which starts and then proceeds to get his man and win the girl.

Exploitation Angles: Make a stronger appeal than usual to lovers of melodrama and tell the old timers that this has thrills the stage version only talked about. Get all you can out of the star, but do not make the star superior to the play. Sell it as a drama and make new friends for Jones.

IN THIS ISSUE

"Colleen of the Pines" (F. B. O.)
"The Fast Mail" (Fox)
"Smudge" (First National)
"The Dictator" (Paramount)
"God's Country and the Law" (Arrow)
"The Dust Flower" (Goldwyn)
"My Dad" (F. B. O.)

"High Life in New York"

The immense sky-scrapers of New York City are taken as a matter of course by the city dwellers, and few stop to consider the great risk taken by the workers who are employed in putting these buildings up. But when their risks are brought clearly before the eyes of the spectators in this Urban Popular Classic it is enough to cause audiences to feel all over the queer sensation of the well-known goose-flesh.

And not only is the worker in steel and the steeple-jack an unconcerned risker of his life, according to the film, but the humble window-washer is just as callous to danger. Thirty stories above the street they are seen at their work and as some New York buildings contain 5,000 windows there is plenty of work for them to do in a city where such edifices are not uncommon.—T. S. daP.

"Improving America's Sheep and Cattle"

The progeny of cross-bred cattle are shown in this interesting Urban Popular Classic which illustrates how American stock has been improved by the importation of fine European strains. The descendants of the mixed American and older sorts from Europe and Asia, bred scientifically, are finer animals in every way than their forebears, whether they are bred for their beef or for their wool.

Interesting views of sheep-shearing are shown as well as shots of branding and roping on western ranches. The film also shows how goats, trained for the purpose, lead sheep to the slaughter-pens in the great slaughter houses.—T. S. daP.

Urban Movie Chats No. 22

Feminine movie fans, particularly, will be interested in the way Nina Wilcox Putnam, popular novelist, reduced her weight. She tells about it, pictorially, in this "Chat."

There are also pictures of the beautiful Drayton estate in South Carolina, which has belonged to the Draytons for the last two centuries. The gardens are said to be the most beautiful in the Southern States.

A birdseye view of New York City is also given, as well as pictures of wild animals showing them disporting themselves in one of the country's large zoos during the rigors of winter.—T. S. daPonte.

"Colleen of The Pines"

Jane Novak's Start of Series For F. B. O. Is Northwestern Melodrama.

Reviewed by Fritz Tidden.

The first of a series of twelve productions, starring Jane Novak, to be released by the Film Booking Offices of America is a Canadian Northwoods melodrama built along justly familiar lines. And being familiar material it is also the sort of entertainment that seems to have an immortal life of popularity. It contains all the ingredients that have gone together to make many a successful melodrama of trappers—traders lives in the Northwoods of Canada, where the population is augmented by the celebrated Royal Mounted Northwest Police, who always get their man, dead or alive. A Red Coat figures prominently in the story, both in a man hunt and in the love interest.

However familiar the plot material may be, it is produced interestingly and there is a twist toward the end that gives the story a fresher appearance just before the climax. Dramatic values have received careful attention and the interest of the spectator is huilt up with good construction work.

The performances of the members of an especially able cast in support of the attractive star do much in increasing the entertainment value of the picture. Jane Novak, the chief player, is called upon for quite a lot of emotional acting which she executes with gratifying results, in addition to which she lends her ultra pleasing personality and especially personable appearance. Alfred Allen, as her dour father, plays well a difficult role.

The Cast

Joan Cameron.....Jane Novak
Barry O'Neill.....Edward Hearn
Duncan Cameron.....Alfred Allen
Paul Bisson.....J. Gordon Russell
Esther Cameron.....Charlotte Pierce
Jules Perrault.....Ernest Shields
Jerry-Jo ..... "Smoke" Turner

Story and Scenario by J. Grubb Alexander.
Directed by Chester Bennett.
Length, 4,738 Feet.

The Story

Duncan Cameron, a woodsman, rules his two daughters, Joan and Esther, with an iron discipline and a Scotch conscience that makes home unhappy for both of them. He wants to marry Joan off to Paul Bisson, an unprepossessing character, and promises that she will wed him, even against her will as soon as father and intended husband return from a trapping expedition. Esther is constantly threatened with punishment because she continued to accept the attentions of Jules Perrault, whom her father dislikes. When Duncan goes away Esther elopes with Jules.

In the meantime Barry O'Neill, of the Northwest Mounted, has fallen in love with Joan and promises to come for her as soon as he has delivered a prisoner. Joan waits for months and finally loses hope. Esther returns with her nameless baby and the news that she has shot Jules, just as Duncan and Bisson get back from camp. Joan assumes her sister's fault to save her from Duncan's fury. Then Barry appears with a warrant for Esther's arrest and as he has never known Joan's name he takes her to headquarters. There it is found that Jules did not die and that he means to marry Esther. So Joan and Barry are united.

Exploitation Angles: The snow lobby is a good bet for this time of year. Use that and pin interest to the starring venture, driving your appeal to Miss Novak's admirers and "the new star" idea for others.

Newest Reviews and Comments

"God's Country and the Law"

Attractive Curwood Story of the North Country Distributed On State Right Market by Arrow.

Reviewed by C. S. Sewell.

Unusually attractive photographic shots are a feature of "God's Country and the Law," a Pine Tree Pictures production, based on a James Oliver Curwood story and distributed on the State right market by Arrow Film Corporation. There are also an abundance of scenes of various kinds of animals, such as bears and foxes, and particularly pleasing, especially to the children, are those of some very small bear cubs.

The story takes considerable time in getting under way and in acquainting the spectator with the main theme to be developed. It never reaches any great dramatic heights and the director has not taken full advantage of some of the situations; nevertheless the production is pleasing with its atmosphere of the North, to which is added an excellent character portrayal by W. H. Tooker, which is one of the best things this veteran actor has ever done. Gladys Leslie, too, is pleasing and an excellent type selection in the role of the simple French-Canadian girl of the forest.

There is a good lesson also in the development of the theme showing how the leading character portrayed by W. H. Tooker, that of an evil-minded man who lets his fondness for women get the best of him, meets swift and stern retribution through the instrumentality of his own conscience. In fact, it is the development of the idea that it is the law of God's country that the great forest takes care of its children that gives the story its title. Taken altogether it should prove satisfactory to the average audience, especially during warm weather.

The Cast

Marie ..... Gladys Leslie
Andre ..... Fred C. Jones
Dore ..... Wm. H. Tooker
'Poleon ..... Cesare Gravina
Oachi ..... Hope Sutherland

Adapted from Story by James Oliver Curwood.
Directed by Sidney Alcott.
Length, 5,332 Feet.

The Story

The happy existence of 'Poleon and his daughter is disturbed by the appearance of Dore, who is trying to elude the Mounted Police because of whiskey-running. He is evil and degenerate and soon has to leave on account of trying to force his attentions on the daughter. Going further into the forest he seeks refuge in the cabin of Andre and his wife, Marie, and it is not long before he begins to try and use his wiles on Marie. Failing in this, he kidnaps her and to save herself she plunges into the river. This has the effect of arousing Dore's dormant conscience and driving him into a semi-demented state. He wanders through the woods seeing apparitions of his victims and finally in this state finds himself back in Andre's cabin. Marie has been rescued by 'Poleon and his daughter and when Dore sees them again in real life it is too much for his unbalanced mind and he falls dead, leaving Andre and Marie to a life of peace and happiness.

Program and Exploitation Catchlines:

How Conscience Doth Make Cowards of Us All is Shown in This Attractive Story of the North Country, Where it Brings Swift and Sudden Justice to an Evil-Doer.

Exploitation Angles: Here's another chance to exploit an ice-coated lobby of good financial results. Try getting some oil of pine and blowing the breeze from a fan through the cheesecloth saturated with the oil into the lobby to kill the baked smell and suggest the fragrant woods.

"Smudge"

Charles Ray Picture is Fast Moving and Interesting—Released by First National.

Reviewed by T. S. daPonte.

In "Smudge," Charles Ray has a story that is interestingly told, and a vehicle that is well acted throughout. There are no improbabilities that it is necessary to gloss over for the sake of keeping the theme intact, but on the contrary the spectator will find that his interest is kept keyed up following the snappy but logical sequence of events.

Ora Carew, in support of the star, is charming, and the film is brightened also by glimpses —too short—of other good looking girls that would go a long way toward lending attractiveness to any production.

There are speeding automobiles and motorcycles that play a part in the story's progress, and will please those who favor fast action, and the photography is one of the details that deserve special commendation.

The lighting of "smudge-pots" to protect the orange groves from frost in California will give Easterners an interesting insight into one of the episodes of life and work far removed from their own activities, but those of the West whose business lies among the orange groves, will find it no less interesting to see some of the details of their every day work portrayed upon the screen.

The Cast

Stephen Stanton ..... Charles Ray
John Stanton ..... Charles K. French
Mrs. Clement ..... Florence Oberle
Marie Clement ..... Ora Carew
Purdy ..... J. P. Lockney
Mrs. Purdy ..... Blanche Rose
McGuire ..... Lloyd Bacon
Regan ..... Ralph McCollough

Story and Scenario by Rob Wagner.
Directed by Charles Ray.
Length, 4,716 Feet.

The Story

A fight is on in a small California town between the orange growers of the outlying districts and the town's citizens over the use of "smudge" which the growers use to protect their groves from frost. Many of the townspeople, particularly the women, object to the heavy smoke from the "smudge-pots," claiming that it ruined their houses and their clothes. The town's rival newspapers, with Stephen Stanton as the editor of one, take different sides on the question. To prevent the election of the Ray forces the opposition "kidnaps" him and Marie Clement, a girl who is aiding his policies, and holds them in a deserted house. They make their escape, however, on the eve of the election in time to put out a bulletin edition of Ray's paper which turns the political tide, and they find happiness together after their strenuous experiences.

Exploitation Angles: Play up the star importantly, but get interest for the novel theme. Roughly smudge pots look like a cast iron milk can with a length of stove pipe thrust into the opening. You can make one with these materials, setting a fan into the can and blowing **black** chiffon through the top of the pipe.

"Beyond the Horizon"

An interesting view of the larger Australian cities is given in this Kineto Review. The activities and pleasures of the citizens show that they are not at all behind the cities of other hemispheres which are older civilizations and therefore are usually looked upon as centers which are further advanced.

There are shots of Sydney and Melbourne and the inhabitants are seen bustling around intent on their own affairs just as New Yorkers, for instance, scamper about the streets dodging trolleys, trucks and motor vehicles. There are also "shots' of the harbor at Sydney as a steamship glides in on its way to its dock. —S. S. daP.

"The Dust Flower"

Cinderella Story Has Helene Chadwick As Star—Goldwyn Picture.

Reviewed by Fritz Tidden.

This is one of those pictures about which it is absolutely necessary to say that if a spectator likes this certain kind of story he will like the picture. It is a modern Cinderella tale, making claims upon the onlooker to accept all sorts of improbabilities. The editor of the picture very cleverly attempts to disarm criticism by suggesting, in the main title, that all those who are skeptical whether the picture may be true to life are just plain cynics and don't believe in fairies. Some folks will brave the stigma. The same note is retained throughout, in that it is made to seem a modern fairy story, which really has much to do with obviating the illogical proceedings. You are forced to accept the premise.

And if you do and if you are among the countless who enjoy a Cinderella theme you have a large share of entertainment coming to you in watching "The Dust Flower," the story of which was written by Basil King. The heart interest is emphasized, of course, and there are moments of tense drama, especially in the scenes between the girl and her good-for-nothing, low-life stepfather. Humor has been scattered through the five and a half reels. Exquisite taste has been used in the settings and the direction has been exceptionally well handled. A gorgeous array of gowns, shown in a modist's and worn by the star, will appeal to the feminine spectators.

Claude Gillingwater, playing what might be called a comedy butler, with emphasized acting, gives the outstanding performance in the picture, by virtue of having a role which offers the most opportunities, all of which the actor grasps, utilizing the great talent that is his. Helene Chadwick is charming to look upon and whenever she is called upon for acting that is not easy she performs it with most excellent results. The others in the cast give notable performances.

The Cast

Letty ..... Helene Chadwick
Rashley Allerton ..... James Rennie
Steptoe ..... Claude Gillingwater
Barbara Wallbrook ..... Mona Kingsley
Judson Flack ..... Edward Peil
Ott ..... George Periolat

Story by Basil King.
Scenario by Charles Kenyon.
Directed by Rowland V. Lee.
Length, 5,651 Feet.

The Story

Letty Gravely, a young tenement girl, attempting to jump into a park lake to end the cruelties to which she is subjected by her stepfather, is saved by Allerton, a millionaire, who has just been jilted by his fiancee, Barbara, and has threatened to marry the first girl he encounters. Letty, frightened and miserable, accepts the marriage offer almost gratefully.

Barbara, however, repents her broken engagement, and asks Allerton to dismiss Letty with money. He agrees to do this, but soon discovers that his wife cares only for his happiness and that money is her last desire.

Barbara then approaches Letty and urging that it would be to her husband's best interests, finally persuades her to leave him. Allerton, distraught with anxiety, and aware at last of his love for his wife, finally traces her to a slum cafe, where her stepfather had forced her to work as a cigarette girl, and takes her home with him again.

Exploitation Angles: Follow the "Do you believe in fairies?" style of selling and you will get the right crowd in the right frame of mind. Sell the cast as a secondary appeal, but sell chiefly the idea of the fantasie.

Newest Reviews and Comments

"The Dictator"

Spirited Comedy, Starring Wallace Reid, Made from Richard Harding Davis Play—Paramount Release

Reviewed by Fritz Tidden.

All the delightful comedy and entertainment power of the play written some years ago by the late Richard Harding Davis, "The Dictator," has been transferred to the screen in the latest starring vehicle for Wallace Reid. The picture is an adaptation with minor variations upon the original theme, but the essential material has been retained and those who visit a theatre to witness a screen translation of one of their favorite plays will not by any means be disappointed in the changes that have been made. And those who enter the theatre for any reason will go away pleased.

For close followers of moving pictures there is added interest in the fact that Walter Long, the famous villain and one of the heaviest heavies doing nefarious deeds, makes the hit of the picture in a comedy role! Long runs away with the works. The spectators' interest centers on him with more firmness than on Reid. And it is a proof of the star's bigness in that he would countenance such an unusual thing as hand over a picture to one of his supporting company. Reid is to be complimented for this.

The cast contains a number of players distinctly well known and popular, all of whom do excellent work, and by careful co-operation seem to give the comedy more spirit. Alan Hale is especially good in a fat part, and Lila Lee lends feminine charm.

Director James Cruze has handled a well written scenario with fine comedy-drama staging technique, bringing out the salient points of humor and injecting at the proper moments the necessary drama. The atmosphere is typical of a South American republic where a day is a long term of office for a president not annoyed by the inevitable revolution.

The Cast

Brook Travers.....Wallace Reid
Carlos Rivas.....Theodore Kosloff
Juanita.....Lila Lee
General Campos.....Kalla Pasha
Henry Bolton.....Sidney Bracey
Sam Travers.....Fred Butler
"Biff" Dooley.....Walter Long
Sabos.....Alan Hale

Adapted from Play of the Same Name by Richard Harding Davis
Scenario by Walter Woods
Directed by James Cruze.
Length, 5,221 Feet.

The Story

The story centers around a young American who is the romantic-minded, diligent, non-working son of a millionaire. He falls in love with the pretty daughter of a South American "liberator," follows her south and there becomes embroiled in a revolution of which her father is the instigator, not knowing that his own father, the banana king, is on the other side for business and political reasons. He wins the revolution, the girl and his father's profound respect after a series of exacting adventures.

Exploitation Angles: Spend a little extra money giving emphasis to the fact that this is Wallace Reid in a non-automobile story. Do this by playing up the success Collier made in the stage version. Sell it hard, for it will make friends for you.

"The Late Lamented"

A gruesome theme has been selected for this single reel Rolin comedy, featuring Paul Parrott, distributed by Pathe, as it deals with the various unsuccessful efforts of a man who attempts to commit suicide. In this he is assisted by the hero, whose death is necessary in order that the hero may win the girl. The various attempts are unsuccessful, however, and there is a comedy climax.—C. S. S.

"The Ghost of the Rancho"

Coincidences have been somewhat overworked in this three-reel Pathe Playlet, originally issued in five reels and in consequence the effect of the production is weakened; for instance, on three different occasions, two of them in widely different parts of the country, the hero arrives just in time to rescue the girl from the same villain. Bryant Washburn is cast in the leading role, assisted by Rhea Mitchell. As a whole the production is hardly up to the standard of the previous issues, though there are several moments of exciting action.—C. S. S.

"The Little Diplomat"

Baby Marie Osborne is the star of this three-reel re-issued playlet, originally released by Pathe in five reels. It shows the diminutive star in a role where she is instrumental in uncovering the work of a band of crooks. An interesting feature of this film is the appearance of the little negro comedian, Sunshine Sammy, who lends considerable humor to the production. At the time the picture was made he was quite a small tot. The picture is of only average interest as compared with the others in this series. Another player who is prominent today is Betty Compson, who does good work.—C. S. S.

"A Trip to Paramountown"

Jerome Beatty supervised the photographing of this two-reel special production, which will be distributed to exhibitors who book a number of forthcoming big pictures on the Paramount roster. It is more or less a sight-seeing tour of the Famous Players-Lasky studios in Long Island City and Hollywood, particularly the latter. All of the Paramount players appear at one time or another through the course of the two thousand feet, enacting amusing little scenes or photographed on the lot while making their new productions, notably "Manslaughter," "Blood and Sand," "Burning Sands," "To Have and to Hold" and "Nice People." The well-known directors making these productions are included in the shots, of course.

The film is in the nature of a teaser exploitation feature for exhibitors who have booked the pictures. Besides having excellent advertising advantages it is unusually interesting from an entertainment angle.—F. T.

"A Scandal in Bohemia"

Educational's latest in the Adventures of Sherlock Holmes series is "A Scandal in Bohemia." Like its predecessors, it has been well adapted from Conan Doyle's story and is cleverly acted, Eille Norwood, as the great detective, being especially convincing. The story deals with an escapade of the King of Bohemia during his youth. Now that he is to be married to a woman of his "level," he wishes to recover a photograph given an actress. How Holmes for once in his life is frustrated by a clever woman is interesting. The picture is in two reels.—S. S.

"Torchy's Nut Sunday"

While undoubtedly one of the craziest and far-fetched two-reel subjects in Educational's Torchy series, this presents a type of fun that will distinctly appeal to certain audiences. There is the usual love plot, with the chief comedy centered around a sanitarium where the invalids effect miraculous cures by drinking the milk of a cow fed on home brew mash. Their antics in the wheel chairs, with a traffic cop directing, are weird in the extreme. Johnny Hines gets his gags over well.—S. S.

"My Dad"

Johnnie Walker's First for Film Booking Offices Is Thrilling Story of the Snows

Reviewed by C. S. Sewell.

For his first picture released through Film Booking Offices of America Johnnie Walker has been provided in "My Dad" with a vigorous story of the far North which contains plenty of action and snow stuff and which should prove an attractive offering during the warm weather.

The role in which he has been cast is well suited to the star's wholesome personality, and as a son who bears great love for his parents he is provided with opportunities to demonstrate his affection for his mother, a type of work which brought him great praise in "Over the Hill." There is naturally a girl who also shares largely in his affections, though he stifles this temporarily to save his father from disgrace.

Arrayed against this pure and wholesome love are men actuated by baser passions led by a man who seeks to force his own stepdaughter into an unwilling marriage with him, and who has unjustly accused the hero's father of having committed murder many years ago.

A satisfactory cast headed by Ruth Clifford supports the star. Then there is also a wonderful Eskimo dog, Rin-tin-tin, that figures largely in the story, and is responsible for a thrilling scene where he jumps through a window, grapples with and overcomes one of the ruffians who have set upon the hero.

This is a "red-blooded" story and while certain features may be unpleasant to the super-sensitive, these are outweighed by the points of appeal, the thrills, human interest and love angles.

Cast

Tom O'Day.....Johnnie Walker
Barry O'Day.....Wilbur Higby
Mrs. O'Day.....Mary Redmond
Dawn.....Ruth Clifford
LaDue.....Les Bates
The Factor.....Harry Von Meter

Story by Walter Richard Hall.
Scenario and Direction by Cliff Smith.
Cameraman—John H. Thompson.
Length, 5,600 Feet.

Story

At a lonely trading post in the far North lives Barry O'Day, who lives in constant fear that the factor of the post will betray him to the Mounted Police for a murder committed many years before. O'Days son loves Dawn, the Factor's ward, but the Factor desires Dawn for himself and forbids young O'Day from having anything to do with her.

Overhearing a conversation, young Tom O'Day in an exciting ride over the trail in mid-winter finally gets proof that not his father but the Factor committed the murder. Thus justice triumphs and the lovers are reunited.

Exploitation Angles: You can play this up as the first of a new series of productions in which Johnnie Walker will be starred by Film Booking Offices of America. Play up his wholesome personality and capitalize on the reputation he gained by his excellent work in "Over the Hill." The far North and snow angles can, of course, be used in attracting patronage during the warm season.

"Crime in a Big City"

This is another of the short cartoon fables animated by Paul Terry and distributed by Pathe. In humor it is about on the same standard as the majority of other cartoons in this series, showing clever animation and considerable humor. The theme deals with a farmer who comes to town and through the help of his clever dog succeeds in getting the best of a gang of crooks and confidence men who are out to do him.—C. S. S.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus or reviews appeared. "R" refers to Reviews. "C" to Consensus of Reviews published in Trade Papers. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issue for June, August, October, December, February and April.

AMERICAN RELEASING

Cardigan (R-85, March 5) (C-170, March 11) (Kendall Prod.).
Belle of Alaska (Bennett Prod.). (R-737, June 24).
The Cradle Buster (Tuttle-Waller), (R-498, June 3). (C-576, June 10.)
The Lying Truth (Marion Fairfax, 6 Reels) (R-968, April 29), (C-414, May 27).
Sisters (International). (R-763, April 15), (C-86, May 6).
The Hidden Woman (Nanuet Prod.).
My Old Kentucky Home (Pyramid Prod.). Seven Reels. (R-91, May 6.) (C-334, May 20).
Man's Law and God's (Finis Fox Prod.). Six Reels.
The Three Buckaroos (Balshofer Prod.).
The Pillagers (Chaudet Prod.).
Destiny's Isle (Earle Prod.).
False Fronts (Herold Prod.). (R-652, June 17; C-734, June 24).
The Mohican's Daughter (S. E. V. Taylor).
His Wife's Husband (Betty Blythe). (R-341, May 20.) (C-576, June 10.)
The Great Alone (Monroe Salisbury). (R-735, June 24; C-July 1).
Me and My Gal (Welsh-Pearson).
Queen of the Moulin Rouge (Pyramid).
Moongold (Will Bradley) (2 Reels).
Shattered Idols (R-199, March 11; C-875, April 22).

ARROW

Features

Ten Nights in a Barroom (R-312, Jan. 31).
Back to Yellow Jacket (R-200, March 11).
The Innocent Cheat (R-202, March 11).
Chain Lightning (R-202, March 11).
A Motion to Adjourn (R-202, March 11).
Cupid's Brand (Jack Hoxie) (R-969, April 29).
Watching Eyes (R-343, May 20).
The Broken Silence (Curwood), (R-501, June 3).
The Price of Youth (Neva Gerber).
Impulse (Neva Gerber).
Sparks of Flint (Jack Hoxie).
Two-Fisted Jefferson (Jack Hoxie).
Desert's Cruclble (Jack Hoxie).
A Desert Bridegroom (Jack Hoxle).
The Marshall of Moneymint (Jack Hoxle).

Comedies

Help, Help.
Vacation Time.
What Next?
Whose Husband Are You?
Fresh Paint.
Hands Up.

ASSO. EXHIBITORS

FEATURES

Woman Wake Up (Florence Vidor) (R-401, Mar. 25; C-195, May 13).
Don't Doubt Your Wife (Leah Baird (R-405, March 25; C-334, May 20).
Lady Godiva (R-87, May6; C-497, June 3).
Marry the Poor Girl (-334, May 20).
Tracks (R-654, June 17).
The Real Adventure (Florence Vidor), R-July 8).

PLAYGOERS' PICTURES

Hills of Missing Men (R-664, April 8; C-414, May 27).
Silas Marner (R-418, May 27; C-651, June 17).
The Unfoldment (Florence Lawrence) (R-July 1).
Tracks (Noble Johnson) (C-July 8).
Up in the Air About Mary (R-July 8).
When the Devil Drives (Leah Baird) (R-July 8)).

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Christie Comedies

(Two Reels)

Cold Feet (R-762, April 15).
Any Old Port (R-876, April 22).
A Hickory Hick (R-344, May 20).
'Tis the Bull.
Fair Enough.
Bucking Broaway
Mile-a-Minute Mary.

Torchy Comedies

Torchy & Orange Blossoms (R-405, March 25).
Torchy's Ghost (R-70, April 15).
Torchy Steps Out (R-737, June 24).
Torchy's Hold Up.

Mermaid Comedies

The Rainmaker.
Spooks.
Danger.
Poor Boy.
Rapid Fire.

Miscellaneous

How to Get Thin (R-403, March 25).

Campbell Comedies

A Penny Reward (R-197, May 13).
A False Alarm (R-652, June 17).
Circus Days (R-July 1).

Toonerville Comedies

The Skipper's Policy (R-970, April 29).
Toonerville Blues (R-577, June 10).
Toonerville Trials.

Wilderness Tales

Missing Men.
Night of Many Shadows (R-761, April 15).
My Country (R-969, April 29).
The One Man Reunion.

World Wanderings

People of Old Bruges (R-402), March 25).

Sherlock Holmes

A Case of Identity (Two Reels) (R-July 1).
The Devil's Foot.
The Dying Detective.
A Scandal in Bohemia.

FAMOUS PLAYERS-LASKY

April

The Green Temptation (Betty Compson) (R-548, April 1; C-656, April 8). 6,165 Ft.
Through a Glass Window (May McAvoy—Realart (R-971, April 29). 4,490 Ft.
Find the Woman (Cosmopolitan) (R-761, Apr. 15). 5,144 Ft.
The Cradle (Ethel Clayton) (R-404, March 25; C-656, April 8). 4,698 Ft.
The Sleep Walker (Constance Binney—Realart) (R-876, April 22; C-195, May 13). 4,530 Ft.
Bought and Paid For (DeMille Prod.) (R-400, March 25; C-544, April 1) 5,601 Ft.
The Devil's Pawn (Pola Negri), 4,712 Feet. R-735, June 24; C-July 1).
The Crimson Challenge (Dorothy Dalton) (R-877, April 22; C-195, May 13). 4,942 Ft.
The Truthful Liar (Wanda Hawley—Realart) (R-972, April 20; C-195, May 13). 5,243 Ft.
The Spanish Jade (J. S. Robertson Prod.) (R-416, May 27; C-734, June 24).
Is Matrimony a Failure (Cruze All Star) (R-972, April 29; C-334, May 20). 5,612 Ft.
The Good Provider (Cosmopolitan Prod.) (C-964, May19; R-879, April 22).
Through a Glass Window (May McAvoy) (R-171, April 29; C-334, May 20).

May

Beyond the Rocks (Gloria Swanson) (R-342, May 20; C-576, June 10). 6,740 Ft.
The Wife Trap (UFA Production) (R-200, May 13). 5,207 Ft.
The Beauty Shop (Cosmopolitan) (R-344, May 20). 6,536 Ft.
North of the Rio Grande (Jack Holt-Bebe Daniels) (R-416, May 27; C-576, June 10). 4,770 Ft.
The Man From Home (Fitzmaurice Prod.) (R-198, May 13; C-576, June 10). 6,985 Ft.
The Ordeal (Agnes Ayres) (R-579, June 10).
The Bachelor Daddy (Thomas Meighan) (R-89, May 6). 6,229 Ft.

June

Across the Continent (Wallace Reld) (R-92, May 6; C-497, June 3). 5,502 Ft.
Over the Border (Compson and Moore). 6,837 Ft. (R-653, June 17; C-734, June 24).
The Woman Who Walked Alone (Dorothy Dalton), 5,947 Ft. (R-655, June 17; C-734, June 24).
Our Leading Citizen (Thomas Meigham). (R-738, June 24; C-July 8).
The Eyes of the Mummy (Pola Negri). 3,805 Ft.
While Satan Sleeps (Jack Holt), R-July 8).
South of Suva (Mary Miles Minter), C-July 8; R-July 1).
The Top of New York (May McAvoy) (R-July 1).

July

The Man Unconquerable (Jack Holt).
For the Defense (Ethel Clayton), 4,905 Ft. R-May 6).
The Greatest Truth (Mia May), 5,257 Ft.
South of Suva (Mary Miles Minter), 4,639 Ft. (R-July 1; C-July 8).
Borderland (Agner Ayres).

FIRST NATIONAL

Her Mad Bargain (Anita Stewart) (R-July 1).
Woman's Side (Katherine MacDonald) (R-761, April 15; C-195, May 13).
Kindred of the Dust (Walsh Production) (R-661, Feb. 11; C-86, May 6).
The Rosary (Selig-Rork) (R-82, March 4; C-656, April 8).
The Barnstormer (Charles Ray) (R-551, April 1); C-334, May 20).
Penrod (Wesley Barry). (R-862, Feb. 25; C-170, March 11; C-399, March 25.) 8,037 Ft.
The Cave Girl (R-184, March 4).
Blind Hearts (Hobart Bosworth) (R-1076; C-159).
The Silent Call (R-549, Nov. 26; C-531, Dec. 3).
The Sea Lion (Bosworth). (R-317, Jan. 21; C-656, Feb. 11).
Cops (Two Reels—Buster Keaton) (R-198, March 11).
Smilin' Through (Norma Talmadge) (R-296, March 18; C-399, March 25).
A Question of Honor (Anita Stewart) (R-401, March 25; C-544, April 1).
The Seventh Day (Richard Barthelmess (R-400, March 25; C-875, April 22).
Not Guilty (R-552, April 1).
Fair Lady (Rex Beach Prod.) (R-554, April 1).
Gas, Oil, Water (Charles Ray) (C-964, April 29; R-878, April 22).
The Infidel (Katherine MacDonald) (R-971, April 29; C-195, May 13).
The Woman He Married (Anita Stewart) (R-877, April 22; C-195, May 13).
The Deuce of Spades (Charles Ray) (R-341, May 20; C-576, June 10).
The Girl in the Taxi (De Haen) (R-344, May 20; C-414, May 27).
The Primitive Lover (R-418, May 27; C-651, June 17).
Sonny (Richard Barthelmess) (R-499, June 3; C-651, June 17).
Crossroads of New York (Sennett) (R-500, June 3; C-651, June 17).
One Clear Call (R-579, June 10; C-July 8).
Fools First (Marshall Neilan Prod.) (R-July 8).
The Half Breed (Morosco Prod.), 5,484 Ft. (R-July 1).
Slippery McGee (Morosco).

COMEDIES

The Duck Hunter (Sennett—Two Reels).
On Patrol (Sennett—Two Reels).
Pay Day (Chaplin—Two Reels) (R-759, April 15; C-86, May 6).
Step Forward (Turpin).
His Wife's Relations (Buster Keaton—Two Reels) (R-89-May 6).
Domestic Relations (Katherine MacDonald). (R-655, June 17).

FOX FILM CORP.

SPECIAL

Monte Cristo (Eight Reels) (R-548, April 1).
Arabian Love (R-761, April 15; C-195, May 13).
Nero (R-498, June 3; C-734, June 24).
Silver Wings (Mary Carr). (R-499, June 3; C-651, June 17).

WILLIAM FARNUM

A Stage Romance (3-865, Feb25; C-75, March 4). 6,416 Ft.
Shackles of Gold (R-343, May 20; C-497, June 3).

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

PEARL WHITE
Broadway Peacock. 4,380 Ft. (R-862. Feb. 25.)
Without Fear. (R-970. April 29.)

TOM MIX
Up and Going. (R-662. April 8.) (C-755. April 15.)
The Fighting Streak. (R-89. May 6.) (C-497. June 3.)
For Big Stakes (C-July 8; R-July 1).

DUSTIN FARNUM
Iron to Gold. (R-298. Mar. 18.) (C-544. April 1.)
Strange Idols (R-580. June 10.)

BUCK JONES
Western Speed. (C-119. May 13.)
To a Finish. (R-578. June 10.)
Rough Shod (R-654, June 17; C-734, June 24).

WILLIAM RUSSELL
The Strength of the Pines. (R-551. Feb. 4. (C-170. Mar. 11.)
Money to Burn. (R-877. April 22.) C-195. May 13.)
The Men of Zanzibar. (R-579. June 10.)

SHIRLEY MASON
The Ragged Heiress. (R-402. Mar. 25.) (C-544. April 1.)
Very Truly Yours (R-199, May 13; C-651, June 17).
Lights of the Desert (R-738, June 24; C-July 1).

TWENTIETH CENTURY BRAND
Extra! Extra! (Walker Murphy). (R-83. Mar. 4.)
Elope If You Must (Eileen Percy). (R-550. April 1.) (C-775. April 15.)
The Yellow Stain (R-415. May 27.) (C-497. June 3.)

CLYDE COOK
(Two Reels Each)
The Chauffeur. (R-115. Jan. 7.)
Hot Dog.

AL ST JOHN SERIES
(Two Reels Each)
Special Delivery. (R-91. May 6.)
The Village Sheik. (R-578. June 10.)

MUTT AND JEFF CARTOONS
(One Reel Each)
Stuck in the Mud.
Too Much Sap.

SUNSHINE COMEDIES
(Two Reels Each)
The Landlord. (R-580. June 10.)
Safe in the Safe (R-737, June 24).

LUPINO LANE
Tho Broker (Two Reels).

GOLDWYN

A Poor Relation (Will Rogers). 4,669 Ft. (R-762. April 15.) (C-875. April 22.)
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
The Sin Flood (Special). (R-317. Jan. 21.)
Grand Larceny. (R-552. Feb. 4.) (C-292. Mar. 18.)
The Glorious Fool. 5,392 Ft. (R-193, Mar. 1; C-656, April 8).
Man with Two Mothers (R-549, April 1; C-334, May 20).
His Back Against the Wall. 4,680 Ft. (R-578, June 10).
Watch Your Step (R-972, April 29; C-576, June 10).
The Wallflower, 5,228 Feet. (R-196, May 13; C-651, June 17).
The Night Rose (R-660, Feb. 11).
Come On Over (Rupert Hughes Prod.) (R-401, Mar. 25; C-544, April 1).
All's Fair in Love. (R-764. April 15.)
Head Over Heels (R-89, May 6).
When Romance Rides. (R-878. April 22.) (C-344, May 20.)
Mr. Barnes of New York (Tom Moore) (R-342, May 20).
Yellow Men and Gold (R-577, June 10; C-July 1).
Golden Dreams (R-652, June 17; C-734, June 24).

SPORT REVIEW
Rex Beach Week-end.
Taking the Air.
By-Way Champions.

W.W.HODKINSON

HUGO BALLIN
Other Women's Clothes (R-405, Mar. 25).

TRIART PRODUCTIONS
The Young Painter (R-198, Mar. 11).
Hope (Mary Astor). (R-736, June 24).

HOL-TRE PRODUCTIONS
French Heels (Irene Castle) (R-554, Feb. 4; C-656, May 27).
No Trespassing (Irene Castle) (R-971, April 29; C-414, May 27).
Slim Shoulders (Irene Castle) (R-July 8).

M. M. STEARNS PRODUCTIONS
Free Air (All Star) (R-663, April 8; C-86, May 6).

H. B. HAMPTON PRODUCTIONS
Heart's Haven (Adams-McKim).
The Grey Dawn (Adams-McKim) (R-88, May 6; C-497, June 3).

H. J. REYNOLDS
The Veiled Woman (R-736, June 24).

KINETO COMPANY
The Four Seasons (Four Reels).
Great American Authors' Series (One Reel Each).
Official Urban Movie Chats (One Reel Each).

METRO

(Six Reels Each)
Glass Houses (Viola Dana) (R-864, Feb. 25; C-292, Mar. 18).
The Right That Failed (Bert Lytell) (R-854, Dec. 17; C-976, Dec. 24).
Kisses (Alice Lake) (R-402, Mar. 25).
Seeing's Believing (R-554, April 1; C-334, May 20).
Hate (Alice Lake (R-197, May 13; C-497, June 3).
Missing Husbands (R-416, May 27; C-651, June 17).
They Like 'Em Rough (Viola Dana) (R-581, June 10; C-734, June 24).
Sherlock Brown (Bert Lytell) (R-501, June 3).
The Five-Dollar Baby (Viola Dana) (R-581, June 10).
The Stroke of Midnight (R-652, June 17; C-July 1).

S-L PRODUCTIONS
I Can Explain (C-544, April 1).
Don't Write Letters (Gareth Hughes) (R-198, June 13; C-576, June 10).

REX INGRAM PRODUCTIONS
Turn to the Right (R-322, Jan. 21; C-748, Feb. 18).
The Prisoner of Zenda (R-87, May 6; C-497, June 3).

TIFFANY PRODUCTIONS
Fascination (Mae Murray) (R-968, April 29; C-334, May 20).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-Half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison is star of "Go Get 'Em Hutch" Serial.

The Isle of Zorda (C-86, May 6).

Releases for Week of May 21
Do Me a Favor (One Reel Pollard Comedy).
Love at First Sight (⅔ Reel Cartoon Fable).
Why Pick on Me? (One-Reel Lloyd Reissue).
Cry of the Weak (Two-Reel Playlet Reissue).

Releases for Week of May 28
The Movies (One-Reel Pollard Comedy).
Ask Father (One-Reel Lloyd Reissue).
A Daughter of the West (Three-Reel Playlet Reissue).
The Hunter and His Dog (2/3 Reel Cartoon Fable).
Cry of the Weak (Three-Reel Playlet Reissue).

Releases for Week of June 4
Punch the Clock (Pollard — One-Reel Comedy).
The Dog and the Wolves (⅔ Reel Cartoon Fable) (R-579, June 10).
Nothing But Trouble (One-Reel Lloyd Reissue).
Kidder & Ko (Three-Reel Pathe Playlet Reissue).
Screen Snapshots No. 1 (R-577, June 10).

Releases for Week of June 11
Nanook of the North (Six-Reel Special) (R-June 24; C-July 1).
Strictly Modern (One-Reel Pollard Comedy).
The Mand and the Millionaire (⅔-Reel Cartoon Fable).
Carolyn of the Corners (Three-Reel Playlet Reissue—Bessie Love).

Releases for Week of June 18
Hale and Hearty (One-Reel Pollard Comedy).
The Farmer and His Cat (⅔ Reel Cartoon Fable).
The Silver Girl (Frank Keenan—Three-Reel Reissue).

Releases for Week of June 25
Many Happy Returns (One-Reel Boland Comedy).
The Cat and the Pig (⅔ Reel Cartoon Fable).
Wanted 5,000 (One-Reel Lloyd Reissue).
A Japanese Nightingale (Fannie Ward—Three-Reel Reissue).
Some Baby (One-Reel Pollard Comedy).

Releases for Week of July 2
Friday the 13th (One-Reel Parrott Comedy).
The Country Mouse and the City Cat (⅔ Reel Cartoon Fable).
Just Neighbors (One-Reel Lloyd Reissue).
The Ghost of the Rancho (Bryant Washburn —Three-Reel Reissue).
Screen Snapshots No. 3.
The Man Haters (One-Reel Rolin Comedy).

R-C-PICTURES

Billy Jim (Fred Stone) (R-663, Feb. 11; C-858, Feb. 25).
Beyond the Rainbow (All-Star) (R-84, Mar. 4; C-170, Mar. 11).
Boy Crazy (Doris May) (R-199, Mar. 11; C-292, Mar. 18).
The Vermillion Pencil (Sessue Hayakawa) (R-299, Mar. 18; C-544, April 1).
The Bigamist (R-661, April 8; C-775, April 15).
Queen o' the Turf (R-969, April 29; C-576, June 10).
Ily Meyer Travelaughs (One-Reel Each) (R-968, April 29).
The Sheik of Araby (H. B. Warner) (R-196, May 13).
The First Woman (C-344, May 20).
Gay and Devlish (Doris May), R-417, May 27; C-651, June 17).
The Glory of Clementina (Pauline Frederick) (R-580, June 10).
The Son of the Wolf (R-737, June 24).
The Understudy (Doris May) (R-July 8).
The Fatal Marriage (Reissue of Enoch Arden) (R-July 1).

SELZNICK

Special Production
A Woman of No Importance (R-653, June 17; C-July 8).
Reported Missing (C-964, April 29; R-876, April 22).

ELAINE HAMMERSTEIN STAR SERIES
Reckless Youth (R-760, April 15; C-195, May 13).
Evidence (R-737, June 24; C-July 1).

EUGENE O'HRIEN STAR SERIES
The Prophet's Paradise (R-297, March 18; C-86, May 6).
Channing of the Northwest (R-655, June 17; C-734, June 24).
John Smith (R-580, June 10).

CONWAY TEARLE STAR SERIES
Shadows of the Sea (R-205, Jan. 14; C-656, Feb. 11).
A Wide Open Town (R-297, Mar. 13); C-399, Mar. 25).
The Referee (R-415, May 27; C-734, June 24).

UNITED ARTISTS

The Three Musketeers (Douglas Fairbanks) (R-211; C-397).
Disareli George Arliss) (R-96; C-163).
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. (R-573; C-649).
The Ruling Passion (R-554, Feb. 4; C-748, Feb. 18).
The Doll's House (Nazimova). 5,500 Ft. (R-863, Feb. 25; C-75, Mar. 4).
Fair Lady (Rex Beach Prod.) (C-875, April 22).

Note—Refer to page 241 for explanation of reference marks.

CURRENT FILM RELEASE DATES

UNIVERSAL

JEWELS

The Leather Pushers (Sories of Two-Reelers) (R-425, Jan. 28; C-546, Feb. 4).
Wild Honey (Priscilla Dean) (R-200, Mar. 11; C-292, Mar. 18).
The Trap (Lon Chaney) (R-196, May 13; C-497, June 3).
Going Straight (Mary Pickford).
The Storm (House Peters) C-July 8; R-July 1).

SPECIAL ATTRACTIONS

The Bear Cat (Hoot Gibson) (R-664, April 8; C-874, April 22).
The Man Under Cover (Herbert Rawlinson) (R-760, Apr. 15; C-195, May 13).
A Wonderful Wife (Miss DuPont) (R-879, April 22; C-334, May 20).
The Man Who Married His Own Wife (Frank Mayo) (R-91, May 6; C-576, June 10).
Second Hand Rose (Gladys Walton) (R-199, May 13; C-497, June 3).
Step on It (Hoot Gibson) (R-340, May 20; C-576, June 10).
Kissed (Marie Prevost) (R-417, May 27; C-576, June 10).
Black Boy (Herbert Rawlinson) (R-578, June 10).
Out of the Silent North (Frank Mayo). (R-653, June 17).
The Trooper (Gladys Walton).
Trimmed (Hoot Gibson) (R-July 8).
Her Night of Nights (Marie Prevost) (R-July 1).

SERIALS

The Adventures of Robinson Crusoe (Harry Myers) (R-552, April 1; C-656, April 8).
Perils of the Yukon (William Desmond) (R-July 8).

WESTERN DRAMAS
(Two Reels Each)

Seeing Red (Tom Santschi).
Plain Grit (Reginald Denny).
Daring Dangers (Tom Santschi).
Go Get 'Em Gates (Art Acord).

CENTURY COMEDIES
(Two Reels Each)

Speed 'Em Up (Harry Sweet).
Ten Seconds.
Horse Tears (Queenie—the horse).
Live Wires (Queenie—the horse).

STAR COMEDIES
(One Reel Each)

Should Watchmen Sleep (Neely Edwards)?
Cured by Radio.
High Fliers (Neely Edwards).
Ain't Love Grand (Roy Atwell).

VITAGRAPH

SPECIAL PRODUCTIONS

The Prodigal Judge (R-661, Feb. 11; C-75, March 4).
The Sheik's Wife (R-296, Mar. 18; C-399, Mar. 25).
Too Much Business (C-660, April 8; C-334, May 20).
Gypsy Passion (French Prod.) (R-663, April 8; C-86, May 6.
My Wild Irish Rose (R-736, June 24; C-July 1).

CORRINE GRIFFITH

Island Wives (R-551, April 1; C-875, April 22).
A Virgin's Sacrifice (R-July 1).
Divorce Coupons (R-July 1).

EARLE WILLIAMS

Lucky Carson (R-318, Jan. 21; C-748, Feb. 18).
The Man from Downing Street (R-661, April 1; C-964, April 29).
Restless Souls (R-738, June 24).

ANTONIO MORENO PRODUCTIONS

The Secret of the Hills (R-85, Mar. 4; R-544, April 1).
A Guilty Conscience.

ALICE CALHOUN'S PRODUCTIONSS

The Rainbow (R-555, Feb. 4; C-195, May 13).
The Angel of Crooked Street (R-500, June 3; C-561, June 17).
The Girl in His Room (R-July 1).

WILLIAM DUNCAN

No Defense (R-425, Jan. 28; C-546, Feb. 4).
The Silent Vow (R-760, April 15; C-964, April 29).

LARRY SEMON COMEDIES

The Sawmill (R-297, Mar. 18).
A Pair of Kings (R-July 8).

JIMMY AUBREY COMEDIES

The Messenger (R-113, Jan. 7).
A Charmed Life (R-552, Feb. 4).

WID GUNNING, INC.

White Hands (Hobart Bosworth). 5,654 Ft. (R-663, Feb. 11; C-748, Feb. 18.)

Entertainment Series

The Bootleggers (R-764, April 15).
The Love Nest.
Don't Blame Your Children (R-343, May 20).
Mrs. Dane's Confession.
The Blue Mountain Mystery.
Ride 'Em Cowboy.
The Fire Bride (C-July 1).

STATE RIGHT RELEASES

AFFILIATED DISTRIBUTORS

I Am the Law (R-415, May 27).

ARTCLASS PICTURES

After Six Days (R-553, April 1).

AYWON FILM CORP.

Across the Border (Big Boy Williams) (R-550, April 1; C-656, April 8).
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage) (R-344, May 20).
They're Off (R-417, May 27).
White Hell (R-418, May 27).

CLARION PHOTOPLAYS, INC.

Expose of Sawing a Lady in Half. 1,475 Ft.

CLARK CORNELIUS

The Hate Trail (R-198, May 13).

EQUITY PICTURES

Where Is My Wandering Boy Tonight? R-550, Feb. 4; C-858, Feb. 25).
What No Man Knows (Clara Kimball Young) (R-1077, C-108, Jan. 7).
The Worldly Madonna (Clara K. Young) (R-763, April 15).

EXPORT AND IMPORT

The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episodes—Selig Serial. (R-427, Jan. 28).

GEORGE FEEKE

Annabel Lee (R-July 1).

C. B. C.

Star Ranch Westerns (Two reels, bi-monthly).
Life's Greatest Question.
Sunrise Comedies.
Cap'n Kidd (Serial) (R-553, April 1).

DI LORENZO, INC.

Blaze Away (Big Boy Williams) (R-406, Mar. 25; C-964, April 29).
The Trail of Hate (Big Boy Williams) (R-501, June 3; C-734, June 24).

GEOGRAPHIC FILM CO.

The Garden of Gethsemane (One Reel) (R-196, May 13).

PHIL GOLDSTONE

Taking Chances (Dick Talmadge) (R-756, Feb. 18).
Watch Him Step (R-200, May 13).
When East Comes West (Franklyn Farnum).
The Cub Reporter (Richard Talmadge).

G. H. HAMILTON

Give Me My Son (R-83, Mar. 4; C-170, Mar. 11).
In Self-Defense (R-92, May 6).
When Knights Were Bold.

HOUDINI

The Man from Beyond (Houdini) (R-759, April 15; C-334, May 20).

LEE-BRADFORD

Determination (R-319, Jan. 21; C-656, April 8).
Flesh and Spirit (R-762, April 15).
Squirrel Comedies.

BERT LUBIN

Partners of the Sunset (Allene Roy) (R-970, April 29).

MERIT FILM CO.

The White Mask (R-July 1).

O'CONOR PRODUCTIONS

No Brains (Billy Franey) (Two Reels).
Highly Polished (Billy Franey) (Two Reels).
Piece in Pieces (Billy Franey).

PACIFIC FILM COMPANY

The Able-Minded Lady (R-199, March 11).
The Forest King (R-406, Mar. 25).

PRODUCERS' SECURITY

The Man Who Paid (R-404, Mar. 25; C-755, April 15).
Welcome to Our City (Maclyn Arbuckle) (R-756, Feb. 18).
Squire Phin (Maclyn Arbuckle) (R-197, May 13).
Trail of the Law (Wilfred Lytell).

RIALTO PRODUCTIONS

False Brands (R-297, Mar. 18).
Wolf Pack (R-763, April 15).
Nine Seconds from Heaven (Foreign Film) (R-July 8).

RUSSELL CLARK

The Love Slave (Lucy Dorraine). 5,496 Ft.
The Offenders (Margery Wilson).
Insinuation (Margery Wilson).

SECOND NATIONAL

David and Jonthan (R-661, Feb. 11).
Her Story (R-85, Mar 4).
The Night Riders (R-878, April 22).

W. M. SMITH

So This Is Arizona (R-878, April 22).

WESTERN PICTURES' EXPLOITATION

Hell Hounds of the West (Dick Hatton) (R1 549, April 1).
The Man from Hell's River (R-970, April 19).
Ridin' Wild (Roy Stewart) (R-90, May 6).
Four Hearts (Dick Hatton) (R-197, May 13).
According to Hoyle (David Butler). (R-736, June 24).

SACRED FILMS, INC.

Abraham and Sarah (R-198, Mar. 11)).

SANFORD PRODUCTIONS

The Better Man Wins (Pete Morrison).
Tweedy Two-Reel Comedies.

WARNER BROS.

A Dangerous Adventure (Serial) (R-300, Mar. 18).
Your Best Friend (Vera Gordon) (R-552, April 1; C-734, June 24).
F. O. B. Africa (R-553, April 1).

ZERNER FILM CORP.

For His Sake (R-577, June 10).

MISCELLANEOUS

J. STUART BLACKTON

The Glorious Adventure (Lady Diana Manners). 7,730 Ft. (R-91, May 6; C-334, May 20).

M. J. BURNSIDE

Yankee Doodle, Jr. (R-299, Mar. 18; C-875, April 22).

FEDERATED EXCHANGES

Screen Snapshots.

JOE ROCK COMEDIES

The Whirlwind.
Help Yourself.

HALLROOM COMEDIES
(Two Reels)

From Soup to Nuts.
Beware of Blondes.

F. J. GODSOL

Shorlock Holmes (John Barrymore) (R-340, May 20; C-497, June 3).

HARRY LEVEY

Around the World with Burton Holmes (R-90, May 6).

WARREN A. NEWCOMBE

The Enchanted City (One Reel). R-752, Feb. 18).

PRIMEX PICTURES CORP.

Smiles (26 Single Reel Comedies).
The Door That Has No Key (Six Reels).
Eternity (Six Reels).

PRIZMA

Away Dull Care.
Seeing the Unseen.
Nippon.

PIONEER FILM CORP.

Beyond the Crossroads (Ora Carew) (R-662, April 3).
The Crimson Cross (R-90, May 6).
501 June 3).
A Millionaire for a Day (Guy Empey) (R-July 1).

Note—Refer to page 241 for explanation of reference marks.

PROJECTION

By F. H. RICHARDSON

Prince Edward Island

H. C. Spencer Chief Projectionist either of the Prince Edward or the Strand Theatre, or of both, Charlottetown, Prince Edward Island, writes:

Inclosed find six dollars, for which, if I am not too late, please send an autographed handbook as soon as they are ready. I wouldn't be without the handbook for double the amount.

Noticed in one of the late issues that you advised Brother Yoe, of this island, to go to St. John, N. B., and see some up-to-date equipment.

From that I take it you do not know that we have the best projection equipment in all the Maritime Provinces right here in Charlottetown; more than that I am quite sure our equipment will equal any used under the same situation anywhere.

It consists of a twin set of Hallbergs' motor generators, with two sets of volt and ammeters, Power's projectors, with roller pin movement, Peerless arc controls, an automatic 2,000-feet-in-15-minutes rewind, automatic electrical change-over device, which I made out of two old multiple-series arc lamps.

The only cost was two push buttons. The rewinder was also constructed by Yours Truly. We project a twelve-foot picture at seventy-five feet, with seventy-five amperes D. C. Ventilation is forced in through an eighteen inch vent pipe with a fan and there is a gentle breeze created in front of each projector by a fan. The air is removed through a 24 inch exhaust vent pipe by a fan. We have a basin with running water, a Kleigl spot lamp.

We also have a management which is willing and ready to amelorate projection room conditions, within reason, of course.

Our manager and I go over the projection department just as soon as the Moving Picture World arrives. Our stenographer says that "Projectionist" takes up a lot of room in the reports, etc., but it certainly is a 100 per cent. more satisfactory title than "Operator" and we do everything possible to live up to it and be what the term implies —NOT merely the operator of a "machine," but a projectionist.

P. S. Have all the faults been done away with in the high intensity lamps? A firm here in Canada says they are not yet satisfactory. Just what is the trouble, Rich?

Is Here to Stay

No, all the faults in the high intensity lamp have NOT been overcome; also all the faults of Mazda and the ordinary projection arc light source have not yet been overcome—nor will they probably ever be overcome in your or my time. The high intensity lamp is new, but is a fixture. It is here to STAY.

It is being developed, and will still probably be being developed five, or even ten years from now—yes, and perhaps even a hundred years from now.

The high intensity lamp is now in very good shape. You would doubtless have considerable trouble with it but advancement is usually ONLY made through trouble. Hundreds of projectionists are using the lamps, and I have small doubt but that a man of your apparent ability will get along with them all right.

They are a big step ahead, BUT I doubt if you need them with a twelve-foot picture. With a good screen surface, suited to your auditorium, and seventy-five amperes on the ordinary arc, with the crater carried at a 55-degree angle to the optical axis, and a correct lens system you should have all the light you need.

There is such a thing as over-illuminating a screen, you know!

However, if you want to try out the high intensity, go to it: Get plenty of such spare parts as the manufacturer advises, KEEP THE CARBON CONTACTS AND THE ENTIRE LAMP SCRUPULOUSLY CLEAN and I think you will experience no serious trouble, except just at first, when you will naturally be more or less nervous and at sea with such a radically different light source.

Would Like to See Equipment

As to your equipment, well, I'd like to see it. If the equipment you have made operates well their construction is distinctly to your credit. It is also to the distinct credit of your management that they appreciate the importance to them of the projection room, the projectionist and what they mean to them. There are altogether too many theatre managements that seem to think that so long as they get the best, most expensive film service, it makes not the slightest difference whether it be reproduced before their audiences efficiently and artistically or be thrown before them with a shovel, as it were—and often a pretty dirty shovel too.

My compliments to you and to your manager, who seems to be a REAL manager.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

DAY'S EXCUSE

For not writing oftener to the projection department

From An Old Friend

J. B. Day, who will be well remembered by Texas men and by the older department readers, is in Duluth, Minn., now. He writes at length and interestingly. Cannot print it all, though I would like to. Here are some excerpts from his letter:

Quite a while since I've written the department, though I read every word of it every week. I inclose photo of one good reason why I have little time to do much writing. * * * You were correct as to Shay being the man for President; also I've known Brother Shields for two years, and he is a progressive. Would make a good Vice President. He is always trying to build up instead of tear down. * * * We have a fine bunch of men here, and believe me, we have some hot arguments. Have Brother Ferguson, from Texas, and Brother Ketzman, from Denver.

I went from St. Paul, where you saw me last, back to Texas. Then to California, where I worked in San Diego for a while. Never met a finer bunch of men than the San Diego chaps.

Why don't they come forward and show themselves in the department? They're a live lot, all right. From there I jumped from sunshine and flowers into the largest snow drift you ever saw, and here I am in a real live burg, and among a live lot of real projectionists. Inclosed find check for new handbook.

Welcome back to our city, friend Day. Thought you'd climbed down into a deep hole and yanked the hole in on top of you. I agree with you as to the San Diego men. Also I've seen those snow drifts. Have been in both cities and each hath charms, though widely different.

As to the book, why don't the Duluth local do as others have done, viz.: all members subscribe for it, and thus get a discount which will lower its price to you considerably.

I am myself puzzled to know why some live locals have so very little to say.

He Disagrees with Me

J. M. Rosen, Projectionist, Boston, Mass., arises to remark:

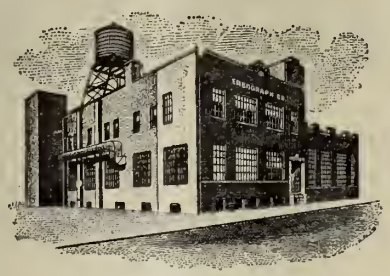
Just read "Why Is It," June 10 issue, in which a brother from the Middle West asks why projector manufacturers do not make an adjustable rotary shutter which can be made to fit any condition.

Seems to me you should "put the brake on" when it comes to panning an ambitious brother who only seeks information. You really answered his question in two lines, but used a column panning him. You title your reply "A Grouch." You will find, however, that quite few projectionists have the same grouch. There is a universal demand by projectionists for an adjustable shutter, and I disagree with your opinion and believe that if such shutters were sent out it would tend to weed out the "operator" and increase the demand for the projectionist.

You panned a fellow not long ago for calling himself an "operator," instead of a projectionist, but in the article I am discussing you yourself belittle the projectionist by saying that manufacturers can make an adjustable shutter blade, and will, too, when projectionists themselves learn to use such a device intelligently.

Ease up a bit on the roast, Brother Richardson, and encourage and enlighten the

LUDWIG G.B.ERB,
PRESIDENT



LABORATORIES AND STUDIO

ERBOGRAPH

TRADE MARK REG.U.S.PAT OFF.

MOTION PICTURE DEVELOPING AND PRINTING

TELEPHONE AUDUBON 3716

203 TO 211 W. 146TH ST., NEW YORK CITY

earnest brother who seeks information, instead of conveying to him the idea that his opinion is not worth stating.

But though I may disagree with you on some things, I nevertheless am an ardent reader of the department, which I freely admit has helped me a lot in days gone by.

Honest Mistakes

Brother Rosen, I read your letter with deep interest. The editing of a department of this kind is no easy task. I make many mistakes, but they are honest mistakes—errors of judgment.

Maybe I have made one by too much straight-from-the-shoulder talk. But you are yourself in error as to my meaning in the article in question, though perhaps your mistake is or was perfectly natural.

I did NOT intend to roast, or "pan" the friend from the Middle West. What I was after was to tell ALL men in projection rooms that by failure to study and understand the fundamentals, or underlying principles involved in the use of such things as adjustable shutter blades they hold back sadly needed improvements in projection apparatus. I used his letter to make that point, but since you did not understand, I evidently did not do it well.

Take the adjustable shutter blade for example. Do you yourself understand the underlying principles FULLY? Because unless you do you MIGHT cause more trouble than you imagine, under some conditions, did you attempt to use it. Several things are involved. With a weak illuminant these problems amount to little, but when we tackle brilliant screen illumination, such as we are more and more tending to, we find it is not only the matter of getting more light, but getting it without increasing flicker tendency, and when this is coupled with a short focal length projection lens, or with a lens of which the beam diameter is wide at any point, then you have a very real problem.

PROJECTIONISTS

Build Your Own Radio Outfit

Build One for the Theatre and Sell It to Your Boss

IT'S EASY

We will tell you how to go about it—if you'll write us.

ROBIN ENGINEERING CO.
203 West 49th Street New York

Must Study

In order to understand the fundamentals involved the projectionist must study deeply. He must thoroughly understand, for instance, exactly why flicker tendency increases with increased brilliancy of the light why and to what extent flicker tendency is increased by certain kinds of unbalancing of the shutter blades, and why another kind of unbalancing does not increase it.

In other words he MUST make a real study of the human eye, insofar as it is affected by flicker. He must also understand thoroughly just what he can and cannot do with shutter blades, because when you alter the width of the master blade you may or may NOT find it advisable to also alter the width of the other blade, or blades.

You see, brother Rosen, what I am trying to do is get the men to realize the necessity for real STUDY. Perhaps I have believed too strongly in the efficacy of the "roast" or "panning" in securing that result.

I would be more than glad to hear from others on that point. I seek ONLY to secure the maximum amount of benefit for that which ought to be and some day will be a highly restricted profession. As to "grouch," well I think the printer man did that. Don't believe I used the word at all.

Wants Mazda Dope

W. R. Pears, Pears Theatre, Fleming, Sask., orders a handbook and remarks:

Have the Third Edition. If I knew all there is in that book I would be satisfied without taking the new one, though it lacks one thing, viz: instruction on Mazda, which I use. That seems to be the only thing lacking.

You Are Correct

If the six dollars is not enough advise me and I will forward any difference required. The lens charts also seem to not apply to Mazda. I show only twice a week in a small town, but am in love with the business.

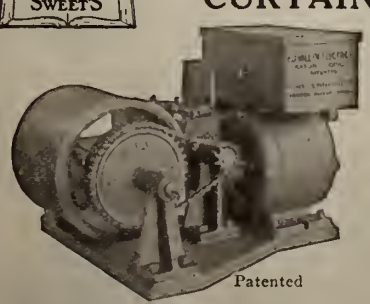
You are correct. The lens charts are not for Mazda. The new book will deal pretty fully with Mazda and the matter therein contained has all been checked over and approved by Mazda manufacturers. In fact, the General Electric folks sent two men here once, one from West Lynn, Mass., and one from Cleveland, and one man twice afterward, to assist in its preparation. They were very fine, and their voluntarially given assistance should be deeply appreciated by the users of the book even as it is by myself.

It is the men who are "in love with the business" who are the real progressives, and who give to the business the very best there is in them. The small town theatre is doing a splendid work in supplying wholesome amusement to the people. It tends to keep the young folks on the farm and in the small towns, where they are needed.

Your town or county should assist in enabling you to get a really good program of good films. It would be money well expended and would be for the benefit of the whole community.

SEE OUR CATALOGUE IN SWEETS

THE VALLEN AUTOMATIC CURTAIN MACHINE



Patented

Noiseless
Positive
Fool Proof
Economical
Guaranteed

E. J. Vallen Electrical Company
85 SOUTH CANAL STREET AKRON, OHIO

MOTION PICTURE SPECIALS

200 Feet New Universal with Automatic Dissolving Shutter, complete hall bearing model. Bass price..... $399.00

Universal Panoram and Tilting Top Tripod. Bass price.... $89.00

The Latest De Brie with Automatic Dissolving Shutter, three lenses, carrying case, outside Iris. Complete at..... $700.00

Pathe Studio Model, complete with Automatic Dissolving Shutter, six magazines, aluminum front, Thalhammer Iris. Price $600.00

Eastman Negative Film at 4½c per Foot

Everything for Making or Taking of Pictures

Our new catalogue will be out in a few weeks. Get your name in for a copy. Write or wire.

BASS CAMERA COMPANY
109 No. Dearborn Street Dept. 107 Chicago, Ill.

Better Equipment

Conducted by E. T. KEYSER

It Will Cost $16,603,000 to Build One Half of These New Picture Houses

THE following list of new picture theatres now building, or for the erection of which arrangements have been made, contains ninety-seven houses.

Of these, the estimated cost of forty-nine is stated and these estimates, which, it will be noted, cover the contemplated cost of less than 50 per cent. of the list, amount to $16,603,000.

The highest individual cost is $2,000,000, at which two houses will be erected. The lowest is $8,000, one house being mentioned at that figure.

Between these two extremes, the cost ranges as follows:

One house at $1,500,000, one house at $1,250,000 and one at $1,000,000.

Then comes a drop to $750,000, which is the estimated cost of one of the theatres. There is one house at $600,000, while, at a cost of $500,000 each, five houses will be built.

One house will cost $350,000, three houses will cost $300,000 each, while four houses call for individual expenditures of $250,000.

One house will cost $200,000, one $180,000, one $175,000 and one at $165,000.

At $150,000 four houses will be erected, at $125,000 three will be built, while the most popular figure on this list is $100,000, at which cost six houses will be erected.

Getting down to lower figures, there will be one house which will cost $75,000, three at $50,000 each and two at $45,000 each.

Five houses will be built at a cost of $40,000, $35,000, $30,000, $20,000, $15,000 and $11,000, respectively.

Where Located

The geographical distribution of the new theatres is as follows:

California	8
Connecticut	3
District of Columbia	4
Florida	3
Georgia	1
Illinois	7
Indiana	3
Iowa	3
Kansas	1
Kentucky	1
Maine	1
Massachusetts	2
Maryland	1
Michigan	1
Minnesota	1
Missouri	4
Nebraska	3
New Jersey	3
New Mexico	1
New York	10
Ohio	6
Oklahoma	2
Oregon	1
Pennsylvania	9
South Carolina	1
South Dakota	1
Tennessee	1
Texas	5
Vermont	1
Virginia	1
West Virginia	3
Wisconsin	5

BAKERSFIELD, CAL.—Carl Withington will erect a theatre at 18th and K streets.

DINUBA, CALIF.—J. B. Williams plans new theatre, to cost $150,000.

LOS ANGELES, CALIF.—Henry C. Jensen plans to erect large theatre at Melrose avenue and Heliotrope drive, to cost $100,000.

OAKLAND, CALIF. — Work has been started on new Fox Theatre.

OAKLAND, CALIF.—Progressive Business Club is back of project to erect new theatre.

SAN DIEGO, CAL.—Richard T. Robinson, Jr., and Robert Blankenship have plans by B. Marcus Priteca, of Seattle, Wash., for theatre to be erected at Fifth and B streets, to cost $125,000.

SAN DIEGO, CALIF. — Alexander Pantages will erect seven-story theatre and office building, 150 by 200 feet, on site of old Strand Theatre. Building is to be completed in December and cost $1,250,000.

SAN FRANCISCO, CAL.—Nasser Brothers plan to erect New Castro Theatre, to cost about $300,000.

NEW BRITAIN, CONN.—Solomon Shurberg, 55 Franklin street, has plans by F. C. Walz, 407 Trumbull street, Hartford, for one-story brick theatre, 39 by 180 feet, to be erected on Main street.

WALLINGFORD, CONN.—C. F. Wooding Company has contract to erect theatre, 66 by 147 feet, on Central street, for George H. Wilkinson.

WINSTED, CONN.—New England Pin Company has plans by E. E. Benedict, 51 Leavenworth street, Waterbury, for an up-to-date theatre.

WASHINGTON, D. C.—New theatre will be erected to replace National Theatre at 1325 E street, N. W., to cost $500,000.

WASHINGTON, D. C.—S. J. Prescott Company, 814 Thirteenth street, N. W., has contract for six-story brick National Theatre and office building to be erected at 1325 E street, N. W., for an estate, care W. H. Randolph, 1325 E street, N. W., to cost $500,000.

WASHINGTON, D. C.—Meridan Amusement Company has plans by John J. Zink, 400 Homer Building, for one-story brick, concrete and terra-cotta Parkway Theatre, 150 by 80 feet, to be erected at Fourteenth and Kenyon streets, N. W., to cost $125,000.

WASHINGTON, D. C.—P. F. Cormley Company, Union Trust Building, has contract to erect two-story moving picture theatre and store building, 75 by 139 feet at 8612 Connecticut avenue, N. W., for Chevy Chase Amusement Company, to cost $100,000.

CLERMONT, FLA.—J. D. Jones plans to open new moving picture house.

SANFORD, FLA.—Old Star Theatre is to be rebuilt. Address O. P. Herndon, manager.

WEST PALM BEACH, FLA.—Reported Stanley Warrick interested in erection of new moving picture theatre, to cost $100,000.

OCILLA, GA.—H. E. Oxford will erect building to replace recently Recreator Theatre, 40 by 100 feet, of fireproof construction.

CHICAGO, ILL. — Barrett Construction Company, 155 North Clark street, has contract for five-story brick, reinforced concrete and stone-trim theatre, store and hotel building, 1520 by 210 feet, to be erected at Lawrence and Winthrop avenues for Plotke & Grosby, 2532 North Clark street, to cost $1, 500,000.

CHICAGO, ILL.—S. Milton Eichberg, 64 West Randolph street, is preparing plans for theatre and business to be erected at Drake and Central Park avenue, to cost $600,000.

CHICAGO, ILL.—Cohan & Harris have plans by A. N. Nebori, 332 South Michigan avenue, for one-story brick and reinforced concrete theatre, 100 and 123 feet, with seating capacity of 1,600, to be erected at 119 North Clark street, to cost $350,000.

DEKALB, ILL.—Skoglund and Wedburg have contract to erect two and three-story brick and reinforced concrete moving picture theatre and store building, 44 by 140 feet, for stock company, care Dale A. Leifert, general manager, 355 Augusta avenue, to cost $100,000.

EVANSTON, ILL.—Main Street Building Corporation has plans by John A. Nyden, 19 North State street, Chicago, for theatre, hotel and office building to be erected on Main street, between Chicago and Hinman avenues, to cost $2,000,000.

GIBSON CITY, ILL.—Alford Phillips will erect moving picture theatre, with seating capacity of 700.

LINCOLN, ILL.—Steve Bennis will erect three-story brick and concrete moving picture theatre, 80 by 150 feet, with seating capacity of 1,200, on Kickapoo street, to cost $150,000.

BLOOMINGTON, IND.—Harry P. Vonderschmitt, owner Liberty Theatre at Washington, will erect new moving picture theatre here, to cost $35,000.

INDIANA HARBOR, IND.—James Piwaronas, 3602 Devdar street, has plans by Archt. MacTurner, Ruff Building, Hammond, for theatre and office building, to cost $100,000.

SOUTH BEND, IND.—Louis Hasburg, of Chicago, will erect moving picture and vaudeville theatre at 108 East Mishawaka avenue, to cost $150,000.

CHARITON, IA.—W. D. Junkin will erect an up-to-date theatre and hotel building.

COUNCIL BLUFFS, IA.—A. H. Blank Enterprises has plans by J. C. Jensen for theatre to be erected on Bryant street, with seating capacity of 1,500, to cost $180,000.

OELWEIN, IA.—Brownell & Luthmer have plans by Edward N. Tourtellet for two-story brick and concrete moving picture and vaudeville theatre, 50 by 100 feet, to cost $50,000.

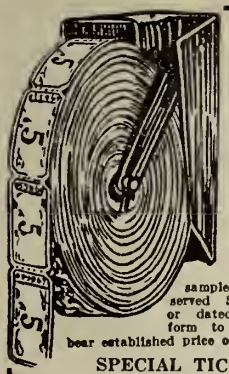
KANSAS CITY, KANS.—Swenson Construction Company, Shubert Theatre Building, has contract for one-story theatre, 80 by 125 feet, with balcony, to be erected at 628-34 Minnesota avenue for F. C. and E. J. Grubel, 546 Minnesota avenue, to cost $250 000.

HENDERSON, KY.—E. S. Trimble has contract to erect theatre for Henderson Theatre Company, to cost $250,000.

LEWISTON, ME.—Dr. W. H. Chaffers, E. P. Langley and others are interested in proposed new moving picture theatre to be erected on lower Lisbon street, to cost $100,000.

BALTIMORE, MD.—Rivoli Theatre Company has plans by E. G. Blanke, 532 North Calvert street, for theatre to be erected at Gay and Fayette streets.

WAKEFIELD, MASS.—Charles W. Hogdon, Greenwood, has plans by Funk & Wilcox,



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00 Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

DAY LIGHT LOADING MOTION PICTURE CAMERA

NO MAGAZINE USED

Uses Standard Size Motion Film
Holds, 50 Ft. Film. Very Compact.
Catalogue mailed free on request.
FORDS, 1029 16th Street, Denver, Colo.

TITLES
FOR ALL PURPOSES — ANY LANGUAGE
18 Years Specializing in This Product
Assures You of the
BEST
Moderate Prices :: Quick Service
PREMIER TITLE COMPANY
356-358 EAST 33rd STREET CHICAGO

THEATRE SPECIALISTS
Designers of Over 200 Theatres
C. HOWARD CRANE
ARCHITECT
ELMER GEORGE KIEHLER, Associate
CYRIL E. SCHLEY
Main Office: HURON BLDG., DETROIT, MICH.
Branch Offices: New York, Chicago, Windsor, Ont.

AMERICAN
Fotoplayer
(Trade-Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
1600 Broadway New York City

Moving Picture Machines
Complete Equipments—Supplies of All Kinds
Exhibitors' BEST Friend
CUT RATE PRICES
Monarch Theatre Supply Co.
228 Union Avenue Memphis, Tenn.
724 So. Wabash Ave. Chicago, Ill.

"Nothing Else Will Do"
NEW STANDARD TYPE
Automatic Ticket Issuing
AND
Registering Machine
UNIVERSALLY ENDORSED
Send for particulars
AUTOMATIC TICKET REGISTER CORPORATION
1780 Broadway New York

26 Pemberton square, Boston, for brick moving picture theatre to be erected at Main and Chestnut streets.

WEBSTER, MASS.—H. Wales Lines Company, 134 State street, Meriden, has contract for one-story moving picture theatre to be erected on Main street for Steinberg Theatre Company, to cost about $125,000.

GRAND RAPIDS, MICH.—Consolidated Theatre Company, Orpheum Theatre Building, has plans by C. H. Crane, 400 Huron Building, Detroit, for brick theatre and office building to be erected at Monroe and Division streets, to cost $500,000.

ST. PAUL, MINN.—J. M. Velat, 1129 East Seventh street, plans to erect theatre on East Seventh street, between Necombe and Duluth.

KANSAS CITY, MO.—Kansas City Art Institute announces that more than one thousand pledges have resulted thus far in the campaign to erect a community theatre.

KANSAS CITY, MO.—Wyandotte Amusement Company is promoting erection of an airdome to be located at Sixth street and State avenue, to cost $50,000.

LA PLATA, MO.—N. F. Ketchum will establish a moving picture theatre at Love Lake.

ST. LOUIS, MO.—C. N. Lund, 103 North Eighth street, has contract for theatre to be erected at Aubert street and Easton avenue for Aubert Photoplay Company, Title Guaranty Building, to cost $250,000. Theatre will have seating capacity of 400.

BEATRICE, NEB.—George Monroe, of Gilbert Theatre, will erect two-story theatre, with seating capacity of 1000, to cost $20,000.

IMPERIAL, NEB.—Frye and Shipley have opened new moving picture theatre in First National Bank Building.

PLATTSMOUTH, NEB.—J. E. Peterson plans to open Airdome Theatre with program of high-class pictures and vaudeville.

HOBOKEN, N. J.—Construction work has started on State-Capitol Twin Theatres, Union Hill, for Capitol Amusement Company. Expected to be completed and opened Labor Day.

JOHNSTOWN, N. J.—Schubert Theatre Company has plans by Herbert J. Krapp, 114 East Sixteenth street, New York, for two-story theatre, 82 by 136 feet, with balcony, to be erected at Franklin and Vine streets, to cost $500,000.

TRENTON, N. J.—George B. Ten Eyck, of Orpheum Theatre, will erect theatre, with seating capacity of 3,000, to cost $750,000.

ROY, NEW MEXICO—S. E. Paxton and M. Floersheim will convert Foster Building into moving picture theatre.

ALBANY, N. Y.—Cohoes Amusement Company has acquired site at southeast corner White and Remsen streets for erection of theatre next year, with seating capacity of 1,500, to play pictures, vaudeville and road shows.

ALBANY, N. Y.—Oscar J. Perrin will reopen Empire Theatre for a brief run of pictures.

HUDSON FALLS, N. Y.—Kingsbury Construction Company has contract to erect one-story moving picture theatre, 50 by 140 feet, on Main street, near Park Place, for Cohoes Amusement Company, Cohoes, to cost $45,000.

LIVINGSTON MANOR, N. Y.—J. B. Cummings has contract to erect two-story brick and stone-trim moving picture theatre, store and office building for Fontana & Son.

MALONE, N. Y.—New Plaza Theatre has opened.

NEW YORK, N. Y.—Stanold Company, 507 Fifth avenue, has contract to erect a two-story theatre and office building at Brown Place and Brook avenue, 137th and 138th streets, for Lawrence S. Bolognino, 623 Eighth avenue, to cost $500,000.

NEW YORK, N. Y.—Eugene De Rosa, 110 West 40th street, is preparing plans for theatre to be erected at Willis avenue and 138th street to cost $300,000.

NEW YORK, N. Y.—Eleto Realty Corporation has purchased site at Nagle avenue and Dyckman street for erection of moving picture theatre. Address A. C. Hall, president.

ONEONTA, N. Y.—Maxey Theatre Company has plans by J. C. Cummings, Norwich, for two-story brick theatre and store building, 76 by 80 feet, to be erected at Main street and Ford avenue, to cost $150,000.

UTICA, N. Y.—Nova Operating Company will erect new theatre.

CINCINNATI, O.—Robert L. Roser, care Denton Company, Seventh and Race streets, has plans by Henry Hooper, C. M. I. Building, for one-story brick theatre for colored people, 56 by 147 feet, to be erected on Central avenue, between Fourth and Fifth streets, to cost about $45,000.

CLEVELAND, O.—Joseph Larongc Company has plans by Frank W. Bail, Hanna Building, for theatre, with seating capacity of 1,500.

LANCASTER, O.—George W. Kauff will erect business block in vicinity of Main and Maple streets. Moving picture theatre will be located on ground floor.

MARION, O.—Marion Photoplay Company is erecting new theatre, with seating capacity of 450.

TIFFIN, O.—Charles Stafer plans to erect an out-door theatre.

TOLEDO, O.—New B. F. Keith theatre will be erected here, estimated to cost $1,000,000.

HEALDTON, OKLA.—New moving picture theatre has been opened by Glen and Ferris Thompson.

PICHER, OKLA.—South Main street business men plan to erect new theatre on Main street, between Third and Fourth streets. Address Julius Bookman, building committee.

PORTLAND, ORE.—David H. Ryan will erect moving picture theatre, with seating capacity of 750, at East Forty-seventh street and Sandy Boulevard.

BETHLEHEM, PA.—People's Theatres, Inc., plan to erect theatre here and one in Allentown.

BROWNSVILLE, PA. — Strand Theatre has opened.

CARBONDALE, PA.—Brieg Brothers, of Scranton, have contract to erect three-story brick and stone moving picture theatre, 76 by 150 feet, at 13 North Main street for M. E. Comerford Amusement Company, 303 Lackawanna avenue, Scranton.

CORRY, PA.—Corry Amusement Company will erect up-to-date Grand Theatre and store building. Theatre will have seating capacity of 650.

NORRISTOWN, PA.—Frank R. Heavner, Boyer Arcade Building, has contract to erect three-story theatre and arcade building, 50 by 150 feet, on Main street, for J. Frank Boyer and Joseph Curren, Boyer Arcade Building.

PHILADELPHIA, PA.—Diamond Amusement Company has plans by Neubauer & Supowitz, 929 Chestnut street, for two-story brick, stone and concrete moving picture theatre and office building to be erected at 1723 Germantown avenue.

PHILADELPHIA, PA.—K. C. Bader has contract to erect one-story moving picture theatre, 18 by 100 feet, at 1638 Point Breeze avenue, to cost $8,000.

UNIONTOWN, PA.—New State Theatre will soon open.

WILKINSBURG, PA.—Edgar E. Eaton, 735 Rose street, has plans by Victor R. Rigaumont, Vandergrift Building, Pittsburgh, for two-story fireproof theatre, store and office building to be erected at 712-14 Penn avenue, to cost $200,000.

GREENWOOD, S. C.—B. F. McKeller has plans by J. C. Hemphill for three-story opera house, with seating capacity of 1,200, to cost $40,000.

MARION, S. D.—Schumacher & Finkelhor are preparing plans for city auditorium, to cost $30,000.

McEWEN, TENN.—Waving Amusement Company has opened moving picture theatre.

DALLAS, TEXAS.—Allen F. Marshall will erect brick moving picture theatre at 1807 Greenville street, to cost $11,000.

TRINITY HEIGHTS (DALLAS) TEXAS.—Public park will be established at

Big Bargain $10.
f.o.b. Chicago
1/6 H.P. 110 Volt. 60 Cycle

Brand new, strictly high grade motors having good starting torque and liberal overload capacity with 1 year's guarantee.

Overstock due to cancellations and change of frame design reason for this sacrifice. Suitable for projectors, rewinders, grinders, etc.

REYNOLDS ELECTRIC COMPANY
2650 W. Congress St. Chicago, Ill.

MAILING LISTS
MOVING PICTURE AND LEGITIMATE THEATRES

22166	Moving Picture by States per M..	$5.00
1219	Film Exchanges, for List.....	7.50
196	Manufacturers and Studios.....	3.50
419	Machine and Supply Dealers.....	4.00
3674	Legitimate Theatres U. S. & Can..	25.00
810	Vaudeville Theatres	7.50

A. F. WILLIAMS
166 W. ADAMS ST. CHICAGO

ABSOLUTELY NEEDLESS!
It should never be forgotten that TUBERCULOSIS is a NEEDLESS disease.

Under proper conditions of housing, food, ventilation and rest, there should be NO SUCH THING.
This ideal may never be completely realized, but it can be—yes, MUST be—approached far more nearly than at present.
SIX THOUSAND DEATHS A YEAR from this cause, in New York City alone, are SIX THOUSAND TOO MANY!
We shall be glad to give helpful information, without charge, to all who may inquire of us.

NEW YORK TUBERCULOSIS ASSOCIATION, INC.
10 East 39th Street New York City

Why Experiment with Poor Work?
Why Pay Exorbitant Prices?
Get in Touch with the
Standard Motion Picture Company
1005-1006 Mallers Bldg. Phone Central 2347 Chicago, Ill.
Developing—Printing. Special Title Work
Cheapest by far with Satisfaction Guaranteed

MACHINES
THEATRE EQUIPMENT
AND SUPPLIES
WRITE FOR CATALOG
ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

WANTED
Every Exhibitor expecting to install new Screen or interested in improving projection surface at minimum cost, to write for information relative to VELLOSA SCREEN FINISH. Sample for test sent on receipt of 10 cents in stamps.
C. E. LIVELY & CO.,
425 United Bank Building, Cincinnati, Ohio

Lancaster and Johnston streets. Free moving pictures will be shown.

HOUSTON, TEX.—New Rialto Theatre has opened.

ROBSTOWN, TEXAS—M. J. Parker has plans by M. L. Waller & Company, of San Antonio, for an up-to-date moving picture house.

SAN ANTONIO, TEXAS,—San Antonio Amusement Company plans to build handsome moving picture theatre on North Houston street, with seating capacity of 3,500, to cost $1,000,000. Address W. J. Lytle, president. Feature of new house will be thirty piece orchestra. Structure will be equipped to handle large stage productions when desired.

BENNINGTON, VT.—Plans are being considered for erection of large theatre and hotel building by Charles L. Hess and Uly S. Hill, to cost $165,000.

RICHMOND, VA.—John T. Wilson Company, Mutual Building, has contract to erect fireproof moving picture and store building on Broadway, having 138-foot frontage, for Frank Ferrandini and others, to cost $300,000. Theatre will have seating capacity of 3,000.

BRAMWELL, W. VA.—M. A. Abrahamson will open moving picture theatre.

FAIRMONT, W. VA.—Valley Engineering Corporation has contract to erect one-story and balcony moving picture theatre, 45 by 200 feet, on Main street, near Quinn, for West Virginia Amusement Company, to cost about $175,000.

WEST CHARLESTON, W. VA.—Elk Amusement Company will erect theatre, store and apartment building at triangle, Virginia, Central and Delaware streets, to cost $50,000.

JANESVILLE, WIS.—Saxe Amusement Enterprises, 160 Fifth street, Milwaukee, has plane by Martin Tullgrey & Sons, 425 East Water street, Milwaukee, for theatre to be erected on West Milwaukee avenue, to cost $250,000.

MANITOWOC, WIS.—Manitowoc Aeria of Eagles have plans by William Raeuber, Teitman Building, for three-story brick and concrete theatre store and lodge building, 100 by 115 feet and 50 by 115 feet to be erected on Washington street, between Ninth and Tenth, to cost $75,000.

MILWAUKEE, WIS.—New Garden Theatre has opened under management of Leo Landau.

PLATTEVILLE, WIS.—J. F. Getz will open moving picture theatre.

RACINE, WIS.—Cudahy Packing Company will erect new business building, to include moving picture theatre.

An Elaborate Film Storage Warehouse Is To Be Erected in Long Island City

A FILM storage warehouse, which it is claimed, will be among the most complete and best equipped in the world, is to be erected this summer in Long Island City by the Film Storage and Forwarding Corporation, a company recently organized by well-known motion picture men of New York.

The building, which will be of two floors and basement, constructed of brick and steel, will occupy a plot of ground 102 by 145 feet, at Harris and Van Alst avenues. The cost is estimated at $200,000. Construction work is about to begin and will be rushed to insure completion by September 1

The plant will be of a thoroughly modern type, equipped with the most approved fire prevention materials and devices. The plans and specifications have been examined, approved and passed by the authorities of the New York Fire Department, the Bureau of Fire Prevention and the New York Board of Fire Underwriters. It is declared that promise has been given of a fire insurance rate on the contents of the warehouse, when the plant is opened for business, at least 50 per cent. below the prevailing rates on risks of a similar character.

12,000 *Cans Capacity*

The storage warehouse will have a capacity of 12,000 cans of film and 6,000,000 feet of raw stock. The greater part of the interior is to be divided into forty-one vaults for positives and negatives, two raw stock vaults, three projection rooms and two cutting rooms. A forwarding department is being organized to handle domestic and foreign shipments, both incoming and outgoing, and an up-to-date delivery service will be maintained. These are to be made important features of the business and every facility will be introduced to insure expeditious handling.

Arrangements have already been completed to rent a section of the building to Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company of Chicago. This will be fitted out as a laboratory for specializing in first print work.

The Film Storage and Forwarding Corporation is organized with a capital stock of $150,000. Its officers are: Hugo H. Kempf, president; Arthur S. Kane, vice-president; John C. Ragland, treasurer, and Robert F. Noonan, secretary, these officers serving also as the board of directors.

U. S. S. MOJAVE
Which sailed from Seattle, June 20, carrying a distinguished party and a Simplex projector

The U. S. S. Mojave Carries a Simplex

The electrically driven U. S. S. Mojave left her dock in Seattle, June 20, carrying Government officials on their first lap of a round the world cruise, studying international market conditions.

The party was headed by Assistant Secretary of Commerce C. H. Huston, accompanied by Col. H. M. Evans, public health service; L. Stejnegen, U. S. National Museum; C. E. Lindquist, special assistant; Ward T. Bowers, U. S. Bureau of Fisheries; D. J. Davis, representing U. S. Department of Labor; Dr. A. H. Brooks, U. S. Geological Survey; Lieut. J. M. Creighton, U. S. Navy, and J. L. Baker, special assistant.

Before leaving the Mojave purchased a Simplex projector from B. F. Shearer, Inc., Northwest distributors for Simplex machines. The photograph shows some of the sailors re-

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this Journal.
YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST
Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

LA CINEMATOGRAFIA ITALIANA ED ESTERA
Official Organ of the Italian Cinematograph Union
Published on the
15th and 30th of Each Month
Foreign Subscription: $7.00 or 85 francs Per Annum
Editorial and Business Offices:
Via Cumiana, 31, Turin, Italy

"THE BIOSCOPE"
The Representative Weekly Journal of the British Film Industry
Of Special Interest to All Who Buy or Sell Films
OFFICES:
85, SHAFTESBURY AVENUE
LONDON, W. I.
Specimen Copy Free on Request
Foreign Subscriptions: One pound ten shillings (gold)

ceiving instructions from M. L. Fagg, who made the installation.

The Mojave is carrying one hundred features for the entertainment of the passengers during the year's absence.

One Incorporation Per Day at Albany

Averaging one corporation a day, seven companies entered the motion picture industry in New York State during the week ending June 24, these companies totalling $440,000 in capitalization. The following give the amount of capitalization and the directors of each company incorporated:

Greenwich Productions, $100,000, William Kaufman, E. N. Bloomberg and Harry Bloomberg, New York City; Frontier Exhibition Company, $10,000, Benjamin T. deChalais, H. J. Miller, W. N. Cash, Buffalo; The Roman Colony, $500, H. C. Howells, Carlo Cattapani, Charles Fama, New York; Phenix Projector Corporation, $250,000, H. C. Gomprecht, Tycie Fullen, A. P. Wollheim, New York; Cartis Corporation, $75,000, Mineola, C. D. and G. D. Stamatis, Brooklyn; George Carnavos, Rockaway Beach; O. K. Film Corporation, $3,600, Moses Jacobs, P. H. J. Daly, New York; R. E. Fause, Brooklyn; Production Enterprises, Inc., $1,000, Milton Winn, Abraham Durst, S. D. Smoleff, New York City.

Gouverneur House Sold

The Gralyn Theatre of Gouverneur, N. Y., was sold at public auction last week to W. R. Perrin, a Gouverneur druggist, who paid the sum of $25,000 for the house. The theatre was opened in January, 1920, having been promoted by J. C. Carpenter. It is generally understood that the new owner will continue the house as a motion picture theatre.

Changes in Management

SYLACAUGA, ALA.—Building formerly occupied by Sylacauga Opera House recently purchased by F. W. Smith and R. St. John, has been remodeled and reopened as First National Theatre.

VAN BUREN, ARK.—Burton Langford has taken over Royal Theatre and will reopen it soon.

BURLINGAME, CALIF.—Ray R. Kelsall succeeds Maurice Lowery as manager of Garden Theatre.

CASEY, ILL.—C. M. Brown has sold New Lyric Theatre to E. S. Perkins, of Milwaukee, Wis.

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, strictly cash with order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

EXPERIENCED MANAGER wants permanent position in first-run house, preferably through central part United States. Expert publicity man; A-1 projectionist. Will accept position if salary is right. Married; reference. G. M. Blake, Brookhaven, Miss.

ORGANIST AT LIBERTY — Now or September. First-class, thoroughly trained musician. Well-known theatre and concert performer; expert cueing pictures. Experienced and reliable. Union. Handle pipe organs, any make or size. Have exceptionally fine library. Address Arthur Edward Jones, Box 194, Portsmouth, Va.

AN ENERGETIC YOUNG MAN of 21 is looking for a position with a reliable producing firm as Assistant Cameraman. Know how to operate Willart and Universal Cameras. What I lack in practical experience will make up by working hard and faithfully. Am willing to do anything and go anywhere. B. H. Golden, 170 East 105th Street, New York City.

LABORATORY MAN — Camera experience, 15 years. Know all branches thoroughly. Will go anywhere. Address Position, Box 1661, Tampa, Fla.

ORGANIST, experienced, reliable, union, wishes situation in theatre in or near New York. Box 269, Moving Picture World, New York City.

EXPERIENCED ORCHESTRA leader (violinist and arranger) open for engagement. Has own pianist who can double on organ. Large repertoire for pictures. Address Box 775, Stamford, Conn.

ORGANIST desiring a change. High-grade picture player and organist; none better. Hope Jones or Unit Organ and first-class theatre. Address C. P. R., 1209 Arch Street, Philadelphia, Pa.

Organ—Wurlitzer Concert
Cost $9,000, new. Will sell for $2,900 cash. Excellent bargain for a picture house or dancing pavilion. Instrument slightly used. For full particulars, address the
HAYES MUSIC COMPANY
422 Superior Street Toledo, Ohio

LA VITA CINEMATOGRAFICA
The Leading Independent Organ of Italian Film Trade
SUBSCRIPTION FOR FOREIGN COUNTRIES SIX DOLLARS A YEAR
Advertisements: Tariff on Application
Editorial Offices: TURIN (Italy)—Galleria Nazionale

You Will Find Only Good Equipment
Advertised in the Moving Picture World

"MARTIN" ROTARY CONVERTER
FOR REAL SUN-LIT PICTURES
PERFECT REEL DISSOLVING
WRITE FOR FURTHER INFORMATION
NORTHWESTERN ELECTRIC CO.
412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

B. F. PORTER TAKES OVER BIG CENTER
Will Have Largest and Finest Motion Picture Trade Center, Equipment Supply House, Public Projection Room, Service and Emergency Station, in the World. Best Experts for Repairing Machines and Generators. Prompt Service for Theatre Troubles.
B. F. PORTER, ENTIRE SECOND FLOOR, 729 SEVENTH AVE., AT 49th ST., NEW YORK

Flatness of Field—

brilliant illumination, greatest contrast between black and white, with sharp definition right to the edges—perfect projection by the

BAUSCH & LOMB CINEPHOR

The New Projection Lens

The quality is the highest and absolutely uniform—no need of testing to select your lens.

Write for Interesting Literature.

BAUSCH & LOMB OPTICAL CO.

St. Paul Street, Rochester, N. Y.

New York Washington Chicago San Francisco London

Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticans), Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Stereo-Prism Binoculars, Magnifiers, Automobile Lenses, and Other High-Grade Optical Products.

OUR NEW CATALOG WILL SAVE YOU MONEY

SEND FOR A FREE COPY TODAY

If you are building a new theatre or renovating an old one, you are doing yourself an injustice if you place an order for lobby display fixtures without first finding out what we can do for you.

STANLEY FRAME COMPANY

NEW YORK CITY

Office and Salesroom:

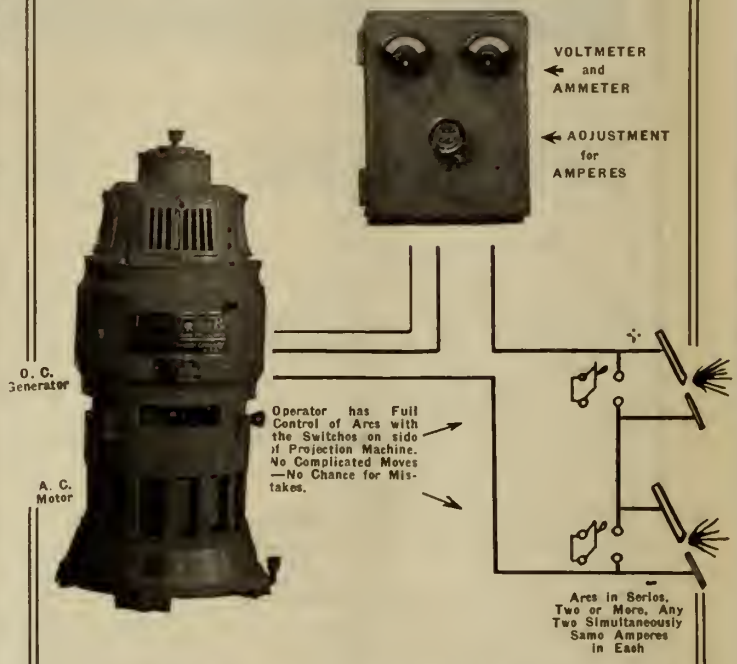
Godfrey Building, 729 Seventh Avenue

FACTORY: 440-442 WEST 42nd STREET

Let us estimate on your seats. We are Eastern Sales Representatives of the Steel Furniture Company of Grand Rapids, Mich.

TransVerteR

TRADE MARK


VOLTMETER and AMMETER
ADJUSTMENT for AMPERES
D. C. Generator
A. C. Motor
Operator has Full Control of Arcs with the Switches on side of Projection Machine. No Complicated Moves —No Chance for Mistakes.
Arcs in Series. Two or More, Any Two Simultaneously Same Amperes in Each

The Series Arc M-G Set That Produces Perfect Arcs

TransVerteR (Double Arc Type) is a series arc motor generator, having automatic voltage regulation.

No more amperes used than actually required for the light or dark pictures.

Only such voltage is generated as is used in the arc itself (no ballast being used).

TransVerteR produces better results and uses less current than any other device.

TransVerteR is ball bearing; gives better light and better pictures. It is easy to operate, thoroughly reliable, and is an important factor in drawing full houses, by reason of superior projection.

Ask your dealer

The Hertner Electric Co.

1904 West 112th Street

Cleveland, Ohio

EASTMAN POSITIVE FILM

Its consistently fine reproductive values and its long scale, which registers every gradation from highest light to deepest shadow, carry quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent film margin.

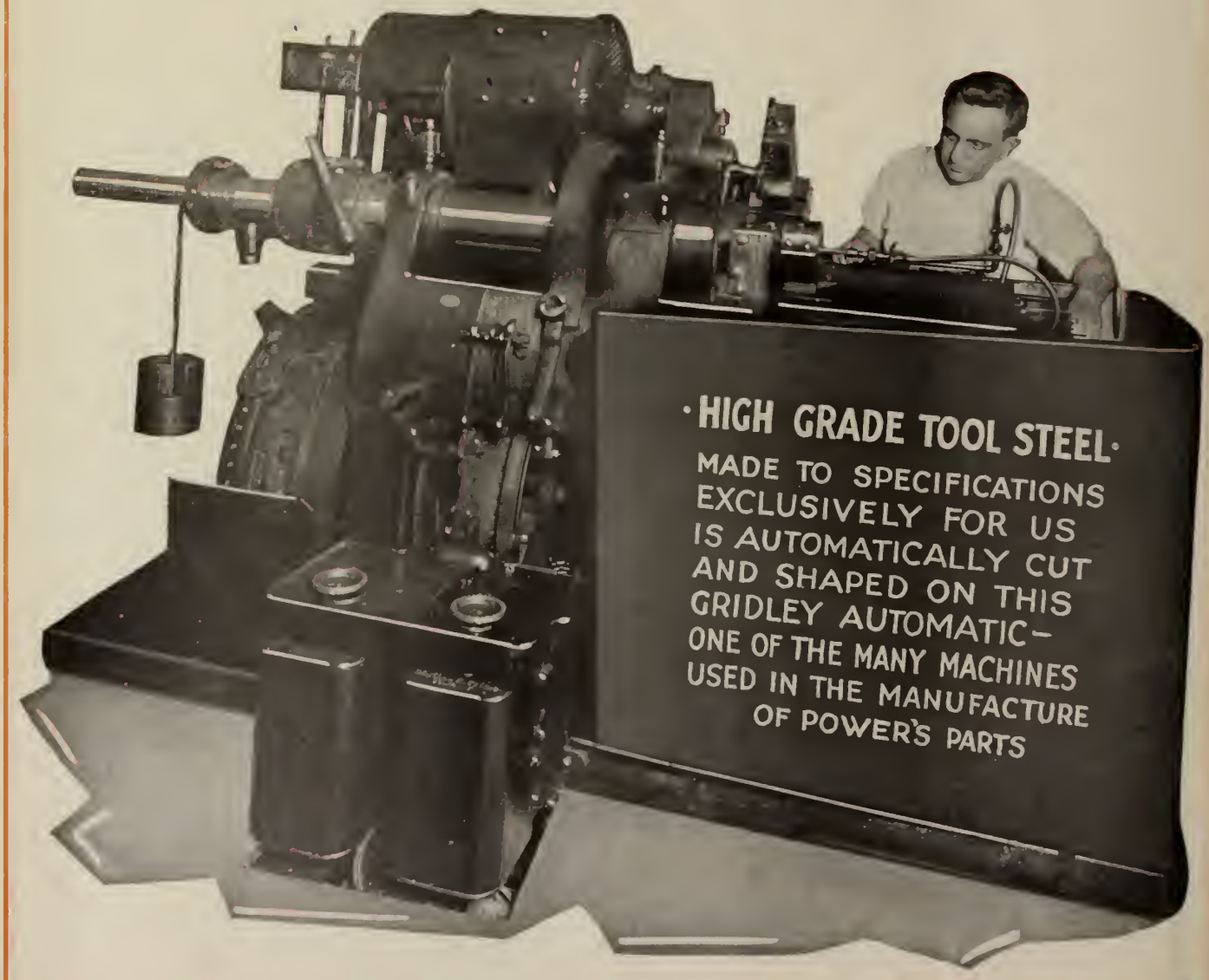
EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

To Insure Uniformity of Quality
All Parts For

POWER'S PROJECTORS

Are Made in Our Own Factory



POWER'S PROJECTORS

All That Experience, Skilled Workmen and Finest Materials Can Put Into a Motion Picture Machine

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y

Largest PAID Circulation in the Field—10,709

MOVING PICTURE World

FOUNDED IN 1907 BY J. P. CHALMERS

41 Great Paramount Pictures

THE masterpiece of the great author of "The Four Horsemen"—Vicente Blasco Ibanez. Produced by Fred Niblo, who made "The Three Musketeers." Scenario by June Mathis.

No. 8

JESSE L. LASKY PRESENTS

RODOLPH VALENTINO in "Blood and Sand"

WITH LILA LEE AND NITA NALDI

A Paramount Picture

SEPTEMBER RELEASES

GLORIA SWANSON in "Her Gilded Cage"
WILLIAM deMILLE'S "Nice People"
RODOLPH VALENTINO in "Blood and Sand"
"THE VALLEY OF SILENT MEN." Cosmopolitan
DOROTHY DALTON in "The Siren Call"
JACK HOLT in "While Satan Sleeps"
CECIL B. DEMILLE'S "Manslaughter"

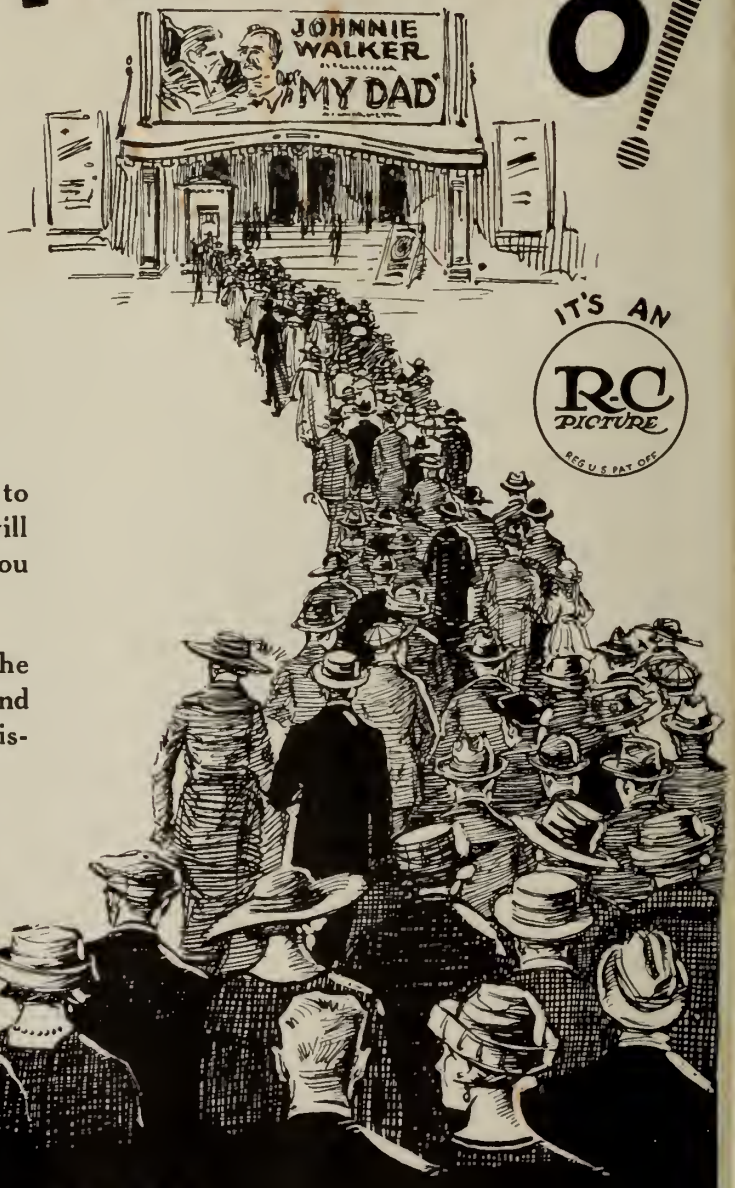
Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 57. No. 4 July 22, 1922 Price 25 Cents

"Dad" Has a Tremendous Following!

Book this timely smash and play to every parent and child in your community



A READY-MADE audience awaits this tribute to Dad. Every person who is or was a Son will storm your box office and wreck any record you have ever made—Ahoy for Port Au Success!

Don't be left at the post—be on your Toes when the barrier goes up, July 23rd. Our exploitation will send them in expectant, the picture will send them out satisfied.

Get Aboard Now—

JOHNNIE WALKER

IN A DRAMA OF TOWERING EMOTIONS

"MY DAD"

A CLIFF SMITH PRODUCTION DISTRIBUTED BY FILM BOOKING OFFICES OF AMERICA

Why I Show Paramount Pictures

By
Andres L. Hainline
Illinois Theatre
Macomb, Ill.

Here are some of the Great Paramount Pictures You can Show Too

AUGUST
WALLACE REID in
"The Dictator"

MARION DAVIES in
"The Young Diana"

THOMAS MEIGHAN in
"If You Believe It, It's So"

BETTY COMPSON in
"The Bonded Woman"

MAY McAVOY in
"The Top of New York"

LUBITSCH production
"The Loves of Pharaoh"

SEPTEMBER
GLORIA SWANSON in
"Her Gilded Cage"

WILLIAM deMILLE'S
"Nice People"
with Wallace Reid, Bebe Daniels, Conrad Nagel and Julia Faye

RODOLPH VALENTINO in
"Blood and Sand"

"THE VALLEY OF SILENT MEN"
with Alma Rubens

"THE SIREN CALL"
with Dorothy Dalton

JACK HOLT in
"While Satan Sleeps"

CECIL B. DE MILLE'S
"Manslaughter"
with Thomas Meighan, Leatrice Joy and Lois Wilson

THE undersigned is one of the "backbones" of the industry, one of those small town exhibitors, in a village of 7000 located in the "Territory of Chicago." His one claim to "Movie Fame" is that he took over the old "Opera House" (and an up-stairs one at that), called it a Theatre, put on Paramount Pictures practically exclusively and disproved the claim that "people won't go up-stairs to movies." They will go up-stairs to see Paramount Pictures. But it is not the wonderful entertainment value of the productions nor the great national advertising campaigns conducted by Paramount that has made him a user of Paramount Pictures.

He decided that the claim that "honesty was the best policy" could be made use of in the Motion Picture "profession" as well as any other endeavor if applied to the exhibitor as well as the producer. He therefore took his problems to his Paramount Exchange, put all his cards on the table and secured from that organization a spirit of co-operation that he had been told was unknown in motion pictures.

He has found that the Paramount organization is a big institution and wants to do things in a big way. That it is ready at all times to meet the exhibitors more than half way. That Paramount realizes that your problems are its problems, and thoroughly appreciates that the "small town exhibitor is the back bone of the industry."

And so I would say that the principal reason (of the many others I might name) that causes me to run Paramount Pictures, is the kind, conscientious and considerate treatment (the true spirit of co-operation) I have always received from the Paramount organization.

Yours very truly,

(Signed) ANDRES L. HAINLINE.

SEPTEMBER 3 4 5 6 7 8 9 1922 5th annual Paramount Week

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

BETTY COMPSON
in
Always The Woman
Spectacular!
A Desert Romance Of Great Beauty
by
Perley Poore Sheehan
Directed by
Arthur Rosson
Personally Produced by
Betty Compson
Rupert Hughes'
THE WALL FLOWER
with
Colleen Moore
Written and directed by
Rupert Hughes
A Wistful And Compelling Photoplay
with
An All Star Cast
Zane Grey's
WHEN ROMANCE RIDES
A Benjamin B Hampton Production
with
Claire Adams, Carl Gantvoort and Jean Hersholt.
Adapted from the novel
"Wildfire"
by
Zane Grey
A Great Romance of Outdoors
MABEL NORMAND
in
Head Over Heels
with
Raymond Hatton
A Rollicking, Frollicking, Frivolous, Humorous Photoplay
by
Edgar Allan Woolf
directed by
Victor Schertzinger

Basil King's
THE DUST FLOWER
with
Helene Chadwick, Claude Gillingwater, and James Rennie
The Story of A Modern Cinderella
by Basil King
directed by Rowland V. Lee

Zane Grey's
GOLDEN DREAMS
A Benjamin B. Hampton Production
with
Claire Adams and Carl Gantvoort
by Zane Grey
Personally directed by Irvin V Willat
by special arrangement

Gouverneur Morris'
YELLOW MEN AND GOLD
with
Helene Chadwick and Richard Dix
Adapted from the famous tale of adventure by Gouverneur Morris
A Story of A Vendetta
directed by Victor Schertzinger

TOM MOORE
in
Mr. Barnes Of New York
A Fine Picture From The Famous Play
by Archibald Clavering Gunter

The fan that makes the summer days seem cool -
GOLDWYN PICTURES
for current showing

Christie Comedies

WE PROMISED YOU IDEAL AND THESE MEN SAY

A. C. RALEIGH, of
Jensen and Von Herberg's Columbia,
Portland, Ore.

When "Cold Feet" came along I realized that I had never played a real comedy before. I have never heard SUCH RIOTOUS GALES OF LAUGHTER—SUCH SPONTANEOUS AND LONG—CONTINUED HILARITY as has been rattling the roof tree of the Columbia the last two weeks. I suggest that Mr. Christie and Educational be requested to stand up and be showered with congratulations for making the CLEANEST, MOST CLEVER, AND FUNNIEST COMEDY OF THE SEASON.

BRUCE FOWLER, of the
Elmwood Theatre Company,
Buffalo, N. Y.

Film Follies, just received, served as a reminder to forward congratulations to you and your associates for creating "Cold Feet"—THE FINEST COMEDY CREATION OF AN ENTIRE SEASON. Our exclusive neighborhood clientele, pronounced "Cold Feet" 100% entertainment. IT PROVED A PLEASURE TO PRESENT THIS RARE ACHIEVEMENT IN COMEDIES.

Christie Comedies—

WATCH FOR THESE

"Bucking Broadway"

Christie Comedies

Make Great Records

SUMMER ENTERTAINMENT WE FILLED THE BILL

SID GRAUMAN,
Los Angeles.

Said that the Christie Comedy "Cold Feet" was a riot at Grauman's Million Dollar Theatre. It was the best comedy which had played at that theatre in a coon's age. (During the week of this showing the Los Angeles Examiner listed "Cold Feet" as the best comedy attraction in the city.)

A. G. STOLTE, Manager of A. H. Blank's "The Des Moines Theatre,"
Des Moines, Iowa.

said that Christie's "Cold Feet" was the best comedy which had played at that theatre, the newest and finest motion picture house in Des Moines.

—Consistently Good

NEW RELEASES

"Mile-A-Minute Mary"

Educational Pictures

"THE SPICE OF THE PROGRAM"

LOOK AND BOOK

"IN THE NAME OF THE LAW"

Presented by
P. A. POWERS

An Emory Johnson
Production

Prints Now in Exchanges

Write for a Press Book
and Sell Yourself

Distributed by FILM BOOKING OFFICES OF AMERICA

SELECT SP PICTURES

LEWIS J. SELZNICK, President.

Oscar Wilde's

Noted Drama

"A Woman of No Importance"

A Superb Screen Entertainment—Rich in Sentiment, Heart Interest and Pathos—A Powerful Wilde Story, Faultlessly Told.

A Clean Picture with a Punch

In May and June, 1,000 theatres bought this fast-moving, powerful production and this fine combination of skilled director, great cast and resultant good entertainment is drawing heavy patronage into theatres everywhere.

With such a title as your audience-magnet there are instant values for you in

The Marion Fairfax Production

The LYING TRUTH

With an all-star cast including

NOAH BEERY - MARJORIE DAW - PAT O'MALLEY
TULLY MARSHALL

Written and directed by MARION FAIRFAX

Johnston's Motion Picture News praised it for box-office power and human interest. Moving Picture World rated it as sure-fire entertainment. Harrison says it has good audience values and that all kinds of audiences will like it.

Film Daily says, "You will certainly do business with this one;" Exhibitors Trade Review says, "Nobody can fail to like it" and Exhibitors Herald says, "Marion Fairfax left out nothing that audiences like on the screen."

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

When **Robert Z. Leonard** *presented*

Mae Murray
in
Fascination

he presented exhibitors a means of box-office profit as sure as sunrise ···

If you've played it, you know that's so.

If you haven't—

Just look on the other side of this page—

Metro
Pictures Corporation

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Great Britain ··· Sir Wm. Jury, Mng. Director

"Will Pile Up Shekels in the Box Office"

—Exhibitor's Trade Review

All the Tradepaper experts agree on this one. It will pay you to read what they say.

A DE LUXE CLASS OF PHOTOPLAY

"The most significant fact about this picture is that it stretches over seven reels and yet—there isn't a superfluous inch of film in it. The feature which can hold an audience after the five-reel limit is passed must be composed of pretty good stuff—the one that can run ninety minutes without the least slackening of tension or loss of atmospheric appeal certainly belongs in the de luxe class of photoplays, and it is thus that 'One Clear Call' registers.

"The picture is a veritable surge of emotionalism from beginning to end, a sort of symphony in minor chords played with unerring delicacy of touch on the spectators' heart strings with never a false note to mar its harmony. Yet its intense pathos does not degenerate into bathos at any stage, the story is nothing if not human in its naturalness.

"The production is a credit to all concerned in its making, Director John M. Stahl has excelled himself in point of fine technique, the work of the star cast is delightful, the photography superb, and it will be strange if 'One Clear Call' does not win golden opinions from the most critical patrons, besides piling up shekels in many box-offices."—*Exhibitor's Trade Review.*

EXCELLENT; FULL OF THRILLING MOMENTS

"Excellent entertainment. A well selected cast and a story that is out of the ordinary. Thrilling moments. Both Henry Walthall and Milton Sills do splendid work."—*New York Morning Telegraph.*

A POWERFUL AND FINISHED DRAMA

"You can promise your audience a splendidly acted and finished drama that is powerful in its effect and unusual. It is interesting all the way through and will make them think and give them something to talk about. It is sure to please and will hold the attention of all. Fine acting and direction."—*The Film Daily.*

ONE OF THE BEST CASTS EVER ASSEMBLED

"Few pictures have ever been produced that could be recommended to please everybody. Nevertheless, a 90% film depending upon its story, cast and direction rather than spectacular appeal is 'One Clear Call.'

"There is a marked 'human-interest' vein, combining humor and pathos in this colorful society drama. It is a decidedly well directed picture, one that account of smoothness in continuity leaves the spectator refreshed, rather than tired trying to figure it out.

"As an example of improved modern photography, 'One Clear Call,' might hold its own in a contest, standing a good chance to win. The sets are lavish and designed to carry atmospheric detail, exteriors exceedingly well selected, delivering in the last analysis what is always welcome, a good picture.

"It is only fair to mention that the cast is one of the best ever assembled and may be truthfully described as 'all star.' Milton B. Sills, Henry B. Walthall, Claire Windsor and little Stanley Goethals stand out in that they have leading roles, but the admirable quality of their respective characterizations, is ably supported by a splendid company.

"There is sufficient melodrama to gratify those looking for thrill and suspense. It is thoroughly clean, carries moral lesson and is relieved with just the right amount of humor at the psychological moment to offset threatening tears."—*Motion Picture News.*

GETS A GRIP ON THE EMOTIONS

"It gets a grip on the emotions. There is a laugh, a tear or a mystery in every foot. The plot is a real story—a story of human frailties and love—whose interest never lags and with an unusually strong climax. The cast is well chosen. Henry Walthall is at his best. Claire Windsor is a winsome heroine. Irene Rich reveals an unsuspected dramatic talent."—*Moving Picture World.*

AN EXCEPTIONALLY PLEASING DRAMA

"Large audiences at the Chicago theatre found 'One Clear Call' exceptionally pleasing entertainment. It is marked by excellent direction, much beautiful photography and good acting, the work of the principals—Henry Walthall, Milton Sills and Claire Windsor—being on a high level. Undoubtedly much of the credit for the fine balance given the film is due John M. Stahl, the director, who has shown good judgment in working up to the climax, and by introducing a mystery element succeeds in sustaining the interest in the main characters."—*Exhibitor's Herald.*

Louis B. Mayer presents

The John M. Stahl Production

"ONE CLEAR CALL"

From the book by Frances Nimmo Greene; scenario by Bess Meredith; directed by John M. Stahl.

A First National Attraction

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JULY 22
1922

The Time to Talk

THE competitive rush for the printing of news in the moving picture field is quite understandable to any one who has for a long time been associated with the publication business. It is a rule, born of custom among newspapers, that events should be told about so soon as they transpire, and that notice of the likelihood of events coming to pass should also be put into print at the earliest possible time.

This is a custom or a practice which is a development in the news field and is based upon experience. In the moving picture trade press it is sometimes wise for the good and solely for the good of the entire industry that premature publication be avoided.

A striking case in point occurred last week in Jefferson City, Mo., where the constitutional convention, which is drawing up a new constitution for the State, was in session. A matter of the utmost importance to the moving picture industry was the urging upon the convention a clause which guarantees, constitutionally, the freedom of the screen and places it where it rightly belongs, on a parity with the freedom of the press, the freedom of the pulpit and the public platform.

The interests of Missouri invited Mr. Charles C. Pettijohn to address the committee which had the matter in charge, and along with Martin J. Quigley he attended and addressed the gathering. As a result there is every likelihood of this clause being included in the new constitution proposed for the State of Missouri, and an example will thus be set for the entire country, which is a valuable precedent for the entire Nation.

Mr. Pettijohn met all the objectors in frank and open discussion and under circumstances which a preliminary ballyhoo would have made difficult.

The trade press were advised of this situation and they withheld their comments until after the work had been done.

We indicate this case as one tending to serve as an example for all in the industry not to openly discuss matters affecting our business until the appropriate time has arrived. In this way we can be of material assistance to our business and make the work of our representatives, both of exhibitor organizations and of producer-distributor organizations, more certain of success. It is not a question of maintaining an improper silence but rather of not speaking out of turn and thereby handicapping important efforts that are going forward for the benefit of all.

We congratulate the prime movers on the apparent success of the presentation of the screen's side of the argument, and in so doing felicitate also the trade publications on their clear understanding of the needs of the case.

This is added evidence of the working out of the spirit of real co-operation.

Arthur James

Pettijohn and Quigley Are Convincing in Plea for Free Screen in Missouri

JEFFERSON CITY, MO.—Led by Charles C. Pettijohn, of New York, personal representative of Will H. Hays, the moving picture interests of Missouri on July 7 pleaded with the preamble committee of the Missouri Constitutional Convention to extend to the screen the same protection that is afforded a free press in the state.

Pettijohn's earnest appeal for this American principle was ably backed up by a strong plea from Martin J. Quigley, editor of the Exhibitors Herald, Chicago, who attended at the special invitation of the state exhibitor organization.

The days of the vampire and low moral tone film have passed, Pettijohn told the committee, and the industry is solving that problem and is better able to meet the situation than any outside influence. He pointed out that censorship could but fail because it would be impossible to produce films and meet the eccentricities of the members of many different boards of censors.

Asks Specific Statement

He asked that censorship be removed so far as it is within the power of the Missouri Constitutional Convention to remove it. Several members of the committee expressed the belief that the present constitution was ample to protect the freedom of the screen and that the same safeguards prevailed as save the press from intolerance. But Pettijohn said he thought it should be specifically set forth in the new constitution.

Quigley declared that the industry is one of the three agencies of thought transmission—speech, the press and the screen—and that all of them should be placed on the same footing before the law. He pointed out that there is ample recourse in law to punish any man who might abuse the privilege extended, as there are libel and similar laws to punish those who abuse the freedom of the press and of free speech.

The Change Sought

The change in the law sought is as follows:

"That no law shall be passed impairing the freedom of speech; that every person shall be free to say, write or publish either by written or printed word, or by pictures, in motion or otherwise, on any subject whatsoever, being responsible for all abuse of that liberty; and that in all suits and prosecutions for libel the truth thereof may be given in evidence, and the jury under the direction of the court, shall determine the law and the facts."

Missouri is the first state in which the moving picture interests have made this determined stand for the freedom that should belong to them. Pettijohn explained this to the committee, saying that Missouri is the first state to hold a constitutional convention since the moving picture industry organized.

The International Reform Bureau, the Lord's Day Alliance and similar Blue Law organizations have been bitterly opposed to the bill, which was introduced by A. A. Spear of Jefferson City, a delegate to the convention. Great pressure is being brought to bear by the reformers to prevent a favorable report on the measure.

The attendance at Friday's hearing was so great the committee had to transfer it to the State Public Service Chambers. Many members of the committee indicated they favor the amendment.

They're Still Working

The signing of the standard contract by Will H. Hays and the various exhibitor groups co-operating with him in its development is still awaited. It was thought that this would be announced this week, but latest reports show the men still working to make it the most equitable document ever drawn up in the industry. Perfect harmony marks the discussion, both producers and exhibitors maintain.

Mr. Hays has had an extremely busy week. In addition to the conferences on the contract he has discussed many other matters of vital importance to the industry. One conference was with the representatives of the civic organizations whose co-operation has been obtained, over the appointment of a permanent committee of between nineteen to twenty-two members.

The General is reported to sympathize with the woman supposed to have said: "Man's work is from sun to sun, but woman's work is never done."

Fine Opportunity for American Pictures in the Karachi District

Inquiries from American producers and distributors have resulted in an investigation by the Department of Commerce into the extent of the market for American films in the Karachi Consular District, comprising the provinces of Sind, Rajputana, Punjab, North West Frontier Province and the Baluchistan Agency, with a combined population of approximately 50,000,000.

American pictures are generally exhibited in the district and enjoy a peerless popularity. In the better theatres of the larger cities the types and character of pictures preferred by the European and educated classes of the native population are dramas, pictorial translations of well-known fiction and plays, educational films, especially scenics, and artistic comedies. Serial and detective productions are generally popular with the uneducated classes in the smaller theatres.

An indication of the critical appreciation of Indian audiences for American pictures is shown by the fact that American stars most popular in the United States are also popular there, the consul reports.

There are only twenty picture theatres in these cities at present, an indication of the huge potentiality of the market. The capacities of these theatres range from 800 for the larger to 550 for the smaller houses.

Petition Persuades Crandall to Rebuild on Site of Collapse

A new theatre will be erected by Harry M. Crandall on the site of the Knickerbocker Theatre, Washington, D. C., the roof of which collapsed on January 28 last, causing the death of approximately 100 persons. Announcement has been made that the new house will be named the Ambassador and will be opened not later than Thanksgiving.

Construction of the theatre is undertaken as a result of a petition signed by 1,500 persons living in the vicinity of the Knickerbocker asking that the house be rebuilt. Mr. Crandall made no move toward rebuilding until he was assured of favorable sentiment in the neighborhood.

A petition bearing 253 names, and thirty-one letters from persons opposed to another picture theatre on the Knickerbocker site have been received by Mr. Crandall, but there have also come in, he states, 400 letters in favor of rebuilding, and the petition with 1,500 names.

Plans for the new theatre are being drawn by Thomas E. Lamb, of New York, and the work of clearing away the old structure will begin immediately.

Goldman and Skouras to Confer with Musicians

William Goldman, managing director of the Missouri Theatre, St. Louis, and Spyros Skouras, president of Skouras Brothers' Enterprises, have been appointed a special committee to confer with Business Manager Gecks of the Musicians' Mutual Benefit Association relative to a new wage scale and working agreement for musicians in the local picture houses.

The theatres have been without music since April 30, when the old contract expired. Previously the theatres had asked that wages be reduced approximately 30 per cent. and that a more liberal working code be submitted by the musicians.

Text of Decision Against News Reels; Justices See Difference from Papers

Hinman's Document Indicts "Show Business" by Saying its Members "Are None too Likely to Confine their Productions to the Things that Are Just, Pure and of Good Report"

WITH all judges concurring, the Appellate Division of the Supreme Court of New York State, third department, has handed down a decision which sustains the New York State Motion Picture Commission in its demand that all motion picture news weeklies be submitted the commission for censorship before release and that the commission was within its legal rights in demanding a license fee. The decision was handed down in Albany and briefly announced last week.

The decision came as the result of a test case instituted by Pathe Exchange, Inc., of New York City, and which was finally argued before the Appellate Division at Albany last May. At that time Frederic Coudert, representing Pathe, Inc., declared that in demanding a censorship of news weeklies and subjecting the company to incidental delays the commission was overstepping its authority and, in fact, violating constitutional privileges which should be enjoyed by the company in the conduct of its business.

Accompanying the decision by the Appellate Division was an opinion written by Justice Harold J. Hinman, in which the legal viewpoint of the higher court was clearly shown in distinguishing between the ordinary newspaper and the news reel as the purveyor of news to the general public.

In his opinion, Judge Hinman further declared that there was more need of censorship in the motion picture than in the newspaper because of the fact that children could more easily comprehend evil when depicted upon the screen than through the medium of the newspaper.

Aaron V. S. Cochrane was the presiding justice; Henry T. Kellogg, Michael H. Kiley, Charles C. Van Kirk, Harold J. Hinman, the associate judges. The decision, in part, follows:

The Decision

Section 5 of chapter 715 of the laws of 1921 contains the limits of the power and authority of such commission so far as material here and reads as follows. "The commission shall cause to be promptly examined every motion picture film submitted to it as herein required, and, unless such film or a part thereof, is obscene, indecent, immoral, inhuman, sacrilegious or is of such a character that its exhibition would tend to corrupt morals or incite to crime, shall issue a license therefor."

The pictures to which the provisions of section 5 are applicable are those which come under the provisions of section 12 of said act, which reads as follows: "It shall be unlawful to exhibit, or to sell, lease or lend for exhibition at any public place of amusement for pay, or in connection with any business in the State of New York, any motion picture film or reel unless there is at the time in full force and effect a valid license or permit therefor of the Motion Picture Commission of the State of New York."

The plaintiff claims that chapter 715 of the laws of 1921 violates the constitutional guarantee of freedom of the press in that it lays a previous restraint upon the publishing of "Current Events" films and that the statute denies the plaintiff the equal protection of the laws, and deprives plaintiff of property without due process of law in violation of the Constitution of the United States.

Plaintiff's Argument

The argument of the plaintiff as summarized in the brief of its counsel is as follows:

"1—There is no doubt that a motion picture news reel containing photographs of actual events of public interest with explanatory reading matter is in principle the same as an ordinary newspaper. No logical or reasonable distinction can be made between the two media of expression. The fact that in the one case paper and ink are employed and in the other case that the celluloid ribbon is utilized, should not afford any basis for distinguishing between the two methods of conveying facts or ideas.

"2—It would be inadmissible to hold that freedom of speech and of the press is confined exclusively to the spoken and written word, for this would give no meaning to the word 'Publish' which is found in section 8, article 1, in the Constitution of the State of New York. The circumstance that matters of news interest are conveyed to the public through the instrumentality of writing and pictures is immaterial. It is the news that is privileged, not the method of its publication.

"3—It is a well known historical fact that the use of writings is nothing more nor less than the development of the old picture writing which is described and illustrated in practically all elementary textbooks on ancient history. It would be as logical to exclude motor driven vehicles and steamships from the operation of the 'Commerce' clause in the federal constitution simply because the fathers of this country were accustomed to transport their merchandise by means of horse drawn wagons and sailing vessels.

As to Newspapers

"4—It is indisputable that the publishers of newspapers can not lawfully be compelled to submit their news items to censorship before releasing said news items to the public.

"5—If the publishers of newspapers or news reels present matter which is unfit for public consumption, the Legislature has the power to, and should punish the offending newspapers or news reels as the case may be.

"6—The State of New York cannot lawfully discriminate between different classes of newspapers or between different physical methods of publishing sentiments or news. To subject certain types of newspapers or certain methods of publication to restrictions, from which other kinds are exempt, violates the fourteenth amendment to the Constitution of the United States by denying the equal protection of the laws. There is no difference so far as constitutional law is concerned between a current event film and a newspaper and chapter 715 of the laws of 1921, as applied to news films accordingly violates the fourteenth amendment.

"7—The motion picture censorship law forbids the plaintiff to publish its news items without first obtaining a license and paying a license fee therefor. The law thus deprives the plaintiff of the right to sell its news items while they still retain their element of freshness, which constitutes their commercial value, and, therefore takes the property of the plaintiff without due process of law in violation of the federal constitution as well as the constitution of the state."

"Section 8 of article 1 of the New York Constitution, reads, in part, as follows: "Every citizen may freely speak, write and publish his sentiments on all subjects, being responsible for the abuse of that right; and no law shall be passed to restrain or abridge the liberty of speech or of the press."

Hinman's Construction

If this act constitutes a valid exercise of the police power for the preservation of the morals or welfare of the community, it does not operate to deprive the plaintiff of property without due process of law. Unless the bi-weekly motion picture news reel is in the same legal category as a newspaper, and the liberty of the press would protect newspapers from such restraint as is here sought to be exercised, there would be no denial of the equal protection of the laws. The main question before us, therefore, is whether the bi-weekly motion picture news reel is in the same legal category as a newspaper, and whether the restraint caused by this act is of such a character as to be a violation of that provision of our State constitution relating to the liberty of the press

To determine whether these two are in the same legal category, we must inquire whether they are in the same practical category; whether there is a proper and justifiable distinction between them, considering the character, extent and purpose of the law; whether there is such a difference in the situation and circumstances of the two as suggest the necessity or propriety of the distinction made; whether the character of business of the one lies at the root of the evil aimed at, as distinguished from the business of the other, in short whether this moving picture business in that phase of it which is sought to be restrained by this legislation is a part of the press of the country or an organ of public opinion within the meaning of section 8 of article 1 of our state constitution.

Any substantial difference between particular businesses may serve as a reasonable basis for a classification. Children are peculiarly entitled to legislative protection as a class and legislation aimed at their protection does not fall under the constitutional

(*Continued on following page*)

Levenson Is Guest at Luncheon of A. M. P. A.

Joseph Levenson, of the New York State Censorship Board, appeared before the Associated Motion Picture Advertisers at their weekly luncheon (Thursday, July 6) to explain just what the Censorship Board expected in the way of handling motion picture advertising. At the conclusion of his talk he said he would be glad to answer questions, and a regular old-time "heckling" resulted. The discussion veered around to censorship in general which, Mr. Levenson maintained, was bound to continue "for scientific reasons." He did not explain what he meant by the latter expression.

"I want you advertising men to understand that I come here as your friend," said Mr. Levenson. "A section of the censorship law provides that the censors shall have the right to pass on motion picture advertising. Now, if you will bring your drawings to me before they are turned over to the lithographer you will greatly simplify matters."

Mr. Levenson repeated the statement he made before the Buffalo Rotary Club, that more than half the population of America is below normal intelligence and said he has statistics to back it up. He concluded by telling the A. M. P. A. that he wanted co-operation, not antagonism.

Paul Gulick introduced Malcolm S. Boylan, of the Western A. M. P. A., who extended greetings from that organization and outlined a plan for co-operation between the two associations.

Gold Watch Is Presented to Willard C. Patterson

Willard C. Patterson of Atlanta, representing the Sig Samuels' interests, received a pleasant surprise on a recent business trip to New York. He was one of the prize winners in the exploitation contest of First National and entitled to a trip to Los Angeles with the other "$1-a-Week-Men," but as imperative business kept him at home he suggested that another exhibitor be sent in his place.

Deciding that such a spirit should not go unrewarded, officials of First National presented Mr. Patterson with a gold watch, suitably inscribed. Those who took part in the presentation were Robert Leiber, H. O. Schwalbe, Tom Boland, William Morgan, C. L. Yeardsley, Floyd Brockwell and Earl Hudson. A luncheon at the Hotel Chatham followed the presentation.

Decision Against Pathe

(*Continued from preceding page*)

prohibition of unfair discrimination. Consideration may also be had of the matter of sex in determining a question of the public morals or welfare.

We cannot say that the moving picture is not a medium of thought, but it is clearly something more than a newspaper, periodical or book and clearly distinguishable in character. It is a spectacle or a show rather than a medium of opinion and the latter quality is a mere incident to the former quality. It creates and purveys a mental atmosphere which is absorbed by the viewer without conscious mental effort. It requires neither literacy nor interpreter to understand it. Those who witness the spectacle are taken out of bondage to the letter and the spoken word. The author and the speaker are replaced by the actor of the show and of the spectacle.

Our public libraries are filled with books not commonly read because the author has not caught the attention of the public, without which the book becomes a dead letter. Our public libraries are filled with books which without the necessary literacy stand uninterpreted and equally dead in the field of thought as an organ of opinion. The newspaper offers no particular attraction to the child, and much that is contained in it that might be harmful to the child is not understood by it for lack of literacy or imagination.

But the moving picture attracts the attention so lacking with books, or even newspapers, particularly so far as children and the illiterate are concerned, and carries its own interpretation. It needs no other illumination than the bright light behind the film, which moves so rapidly that it reproduces the life of the world as it in fact exists, and as it is portrayed in fiction, the evil as well as the good. Its value as an educator for good is only equalled by its danger as an instructor in evil.

"He who runs may read" the thought purveyance of the moving picture. The child soon becomes sophisticated as he attends the school of experience where current events may be revealed in all their nakedness, where the pictorial drama may illustrate the experiences of mankind, the good and the bad, where character may be shaped most readily the one way or the other, according to the sentiment conveyed. The actors in the picture become in fact the associates of the child as effectually as though they were their living and breathing companions, so realistic is the picture, so perfectly photographic of real life. Nothing is left to the imagination as with the printed page. The picture creates its own atmosphere so vividly, so attractively that even the child and the illiterate adult may see and learn.

All of this argues, of course, for the proposition that the motion picture is a medium of thought, but it argues for more. All such argument has been presented to the United States Supreme Court in relation to the motion picture performance generally, but that court said that freedom of speech and of the press was not violated.

"The judicial sense supporting the common sense of the country is against the contention." (Mutual Film Corporation v. Ohio Industrial Comm., 236 U. S. 230). Expression of thought does not characterize its essential quality. Its characteristic feature is that it is a "spectacle" and it is because it is a spectacle or a show that spectators are attracted to see with their eyes the thing already published in the press. The purveyance of thought and instruction is just as incidental to the "show," in principle, as it is with the circus or any theatrical performance.

It is the fact that it is in each case the performance of an actor which characterizes the thing done, and that "acting" is the essential quality of the business. Moreover, it is not the news that is the essential thing privileged by the Constitution. It is freedom of expression of thought, involving conscious mental effort, not mere action. It is the right to "publish" one's "sentiments" on all subjects to which the Constitution expressly refers.

"Sentiments," according to Webster, mean "a decision of the mind formed by deliberation or reason; thought; opinion; notion; judgment; as, to express one's sentiments on a subject." If the motion picture business generally is not a part of the press of the country, as the Supreme Court has concededly said, it seems to be a reversal of proper emphasis to lay particular stress upon the news feature of the press, which seems to us to be at most an incident to the thing privileged by the Constitution.

The "show" business is clearly different from the newspaper business and those who engage in the show business are none too likely to confine their productions to the things that are just, pure and of good report, but in order to continue to attract patrons, many would cast discretion and self control to the winds, without restraint, social or moral. There are those who would give unrestrained rein to passion.

If a thing be true and real they would reveal it in its utter nakedness. They appreciate the business advantage of depicting the evil and voluptuous thing with the poisonous charm. Certainly there are some things which are happening in actual life today which should not have pictorial representation in such places of public amusement as are regulated by this legislation, places where the audiences are not confined to men alone, or to women alone, and where children are particularly attracted.

This state and other states have considered it necessary in the interest of public morals and welfare to supervise the moving pictures which are displayed in such places of business. The effect of the act which we have under consideration is to simply prohibit the use of any uncensored films "in any public place of amusement for pay or in connection with any business in the State of New York," and this is done by providing a penalty against those who engage in that particular business, either by exhibiting such uncensored films or by selling, leasing or lending for such exhibition.

The statute does not prohibit the making or selling of films, but regulates only the use of the thing in a certain way. The state simply says that if a person desires to make a particular use in business of such films, it must be subjected to censorship first, in a manner and for a purpose justified under the police power. The state does not say that the films cannot be produced and sold. The act of the state simply results in justifiably destroying one of the markets for their sale unless the act is complied with. It is the show or spectacle which is aimed at by the statute and such a show or spectacle is certainly not an essential incident to the conduct of the press.

We do not think that the bi-weekly motion picture news reel, so far as it becomes a part of such show or spectacle in such a public place of amusement is a part of the press of the country. It is therefore subject to the regulation of the act in question. (See People ex rel Doyle v. Atwell, 232, N. Y. 96).

A similar statute in Ohio under a state constitutional provision, identical with that of our state, has been approved by the United States Supreme Court in Mutual Film Corporation v. Ohio Industrial Comm. 236 U. S. 230. (Also Mutual Film Co. v. Industrial Comm. of Ohio, 236 U. S. 247; Mutual Film Corporation of Missouri v. Hodges, 236 U. S. 248). Counsel for the plaintiff urges that these decisions are not decisive of this case, in view of the fact the Supreme Court was dealing with the moving picture business as a whole without particular regard to "Current Events" films.

We think that the opinions of that court as expressed in those cases indicate a more comprehensive determination, reaching the question raised here. If, however, the question has not been decided under such authority, we think that upon principle, the plaintiff cannot succeed and that judgment should be entered herein in favor the defendant without costs.

World Markets for American Pictures Show Definitely Strong Improvement

WITH its so-called faults, the American motion picture continues to rule the world and its dominance is growing steadily firmer. This and other interesting facts are revealed in a world survey made by Associated First National Pictures, Inc.

Through its special agents in England, Continental countries, the Orient, Near East, Australia and Latin-America, First National conducted one of the most searching inquiries into the film market affairs abroad that has been made since the war. Among the highlights of its findings are:

The demand for American-made screen subjects is increasing.

Payment for these is more prompt, indicating a very general improvement in the health of the world's finances insofar as the entertainment field is concerned.

Mexico has declared war on film firms handling photoplays which hold its people up to ridicule or tend to brand them as a nation of outlaws. This applies not only to the offending films themselves, but to all films handled by the distributor through whose agency they reach the public. Two large American organizations already have been boycotted under this new Obregon bid for respect of his country.

Mexican Situation Better

This Mexican ultimatum comes at a time when film conditions are improving throughout that country. Heretofore, distribution of pictures in the land of the Montezumas was more or less of a gamble, because once a film was turned over to an exhibitor, the distributor had no assurance as to when it would be returned. This particular evil is being remedied by the installation of exchanges in Mexico as part of the American exchange system, and First National will be the first, it is declared, to be so represented.

Another phase of the film business in Mexico has been that of piracy. Pictures stolen in this country, or even in Mexico itself, could be "duped" and run in competition with the original bonafide films and nothing could be done about it. Henceforth, films will get copyright protection in Mexico, but it will be necessary for the exhibitors to copyright them in the Republic.

What is true of Mexico is virtually true of all Latin America. Conditions are becoming more regular and businesslike in Cuba and South American countries and the only place where there is any real difficulty is Jamaica, because films have to be shipped from New York and it is sometimes months before the shipper, or owner, gets them back from that island.

Cause for Optimism

As to Europe, the best reports come from England and Italy. In England, there obtains what is known as the "block booking" system, whereby pictures are booked by exhibitor organizations after a "trade" showing, but probably are not presented to the public under eighteen months. This means a long delay in realization of money collections by the American sellers of the picture. The information revealed in the survey indicates that these showings will soon be made possible in about nine or ten months, which will be a very important factor from the financial standpoint. Further, owing to increased demand for good American pictures, prices in England are improving.

The investigation in Italy shows that business dealings are becoming easier, collections much better and that more theatres are being turned over to the films; many theatres heretofore devoted to the spoken drama are being transformed into picture houses.

Germans Can't Pay

Germany, which was held to make the most threatening gesture toward the American film industry, is eager for American product. But the American distributor is not very keen about such business, owing to the fact that Germany is unable to pay for the product.

Owing to unfavorable financial conditions, Spain, which was supposed to have enriched herself during the war, is almost as bad a risk for the picture salesmen as is Germany.

France, through a determination to advance her own film industry, also joins these two as a poor business field, not that she has no money, but because France wants her people to see home-made pictures at least equal in number with importations. Thus, an American exchange booking pictures to French theatres must also handle French pictures in order to get its own product on the French screens.

Belgium Only "Fair"

Belgium, which has shown such vigorous recuperative power, ranks only fair as a field for American-made screen entertainment.

In the Scandinavian area the demand for American product is growing in Norway and Sweden; Denmark remains about at a standstill. Russia and the Balkans are impossible as immediate film markets.

India is showing probably the most encouraging signs of all the countries outside of England, in its desire for American pictures.

Australia reports business for American pictures as growing constantly better; many theatres heretofore devoted to drama and vaudeville are being turned into picture houses.

China, which is a film market only along its coast, is reported as having a fair demand for U. S. A. pictures, but even so is better than her most vigorous neighbor, Japan.

These, in general, are the conditions as they exist abroad and are regarded by film men as indicating a rising market. In some of the specific instances in the above, financial returns at the moment are much greater than at any time since 1920, which was a big year for American pictures abroad.

The astonishing thing to the layman and the exhibitor will be the knowledge that Germany, which was supposed to constitute positive menace to the Amerian industry, is actually yearning for our pictures and is only prevented from gobbling all in sight, by the fact that she cannot meet the bills of lading.

Murphy Retires As Laboratory Head

A farewell dinner was given to Edwin F. Murphy, retiring superintendent of Universal's laboratory at West Fort Lee, N. J., at Sauter's, Fairview, N. J. More than two hundred employes and executives of the plant, as well as several department heads from the home office, were on hand to wish Mr. Murphy a speedy return to health. Norman Sprowl, business manager of the laboratory, served as master-of-ceremonies and introduced the speakers.

Cleving Stolzer, Mr. Murphy's successor, has been with Universal since the inception of that company, and was formerly chief timer at the Fort Lee laboratory. He recently was chosen as one of the most popular and efficient workers at the plant who were selected to make a personal holiday trip to Universal City, Cal. His promotion is in keeping with Universal's policy of advancing to responsible positions men from its own ranks rather than seeking its personnel in competitive organizations.

Crandall Adds Educational and Public Service Department to Organization

THE progressiveness that has made the Crandall theatres in Washington, D. C., and vicinity one of the most successful exhibitor's units in the United States reasserted itself last week in the announcement by Harry M. Crandall, owner of the chain and First National regional franchise, of the expansion of his executive organization to include a Public Service and Educational Department, under the directorship of Mrs. J. J. Locher, prominent Washington club woman and for six years chairman of the Motion Picture Committee of the District of Columbia Federated Women's Clubs. The permanent establishment of the new department comes only after a year of experimentation during which Mrs. Locher has served the Crandall organization in an advisory capacity and has demonstrated the great good that can be made to result from closer contact with the public.

Mr. Crandall has always been of the belief that an exhibitor's most valuable asset are public confidence and the possession of some means of intimate personal contact with the citizenship that constitutes the theatre's patronage.

The Crandall department of Public Service and Education establishes the point of contact and the means of discussion and co-operation between the Crandall interests and the public just as Will H. Hays serves as liaison officer establishing contact among producers, exhibitors and public on a national instead of local basis.

Among the duties which will devolve upon the Public Service and Educational Department of the Crandall theatres will be the arrangement of special matinee performances for children.

An even more important undertaking will be to establish an authentic and reliable Bureau of Information for the enlightenment of the general public, churches, civic organizations and individuals seeking knowledge of some specialized branch of the industry. Pictures will be obtained for their various needs, whether for their own private exhibition or to be shown at special performances at some one of the Crandall Theatres. There will be also be a line of activity directed to the more complete Americanization of the patrons of the Crandall theatres.

Announce Appointments to Eastman's Theatre

Rochester, N. Y., is eagerly awaiting the opening of George Eastman's beautiful and costly theatre dedicated to motion pictures, and at the same time possibly the world's most unique amusement institution. The latter distinction is accorded the theatre because it is part of the University of Rochester and will be operated by that venerable seat of learning.

Mr. Eastman's gift to his home city is rapidly nearing completion after two years of structural work. The opening is scheduled for early September and Charles H. Goulding, manager, is now selecting his staff. He has named Joel D. Barker, New York architectural artist, art director. Arthur Alexander, a member of the teaching staff of the university, is musical director. Victor Wagner, former Criterion Theatre conductor in New York, is conductor. Ben H. Atwell, former director of publicity for the Shuberts, and who has functioned in that capacity in opening each of Broadway's picture palaces except the Strand, is acting in an advisory capacity. Fred T. Harris, a Rochester newspaperman, is publicity director.

Virginia Motion Picture Men Strike Keynote of Optimism at Convention

(*By Special Correspondent of* MOVING PICTURE WORLD)

OCEAN VIEW, VA.—The annual convention of the Motion Picture Theatre Owners of Virginia developed into one of the best conducted and busiest exhibitor gatherings held in this section. Prominent exhibitor leaders from the larger cities of the country were on hand and took an active part in the deliberations which resulted in the passage of resolutions endorsing the national organization and the national president, Sydney S. Cohen. That the Virginia exhibitors are strongly organized in one effective body was emphasized here by the manner in which the delegates conducted themselves at the busy business session.

Business in this State has been anything but what theatre owners had hoped it would be, a vast majority of the houses having been closed since early in the Spring. However, the keynote of the convention was optimism and the feeling was general that with the advent of the coming season conditions theatrically in Virginia would change for the better. The convention opened on Tuesday afternoon and was to continue through until Friday when the annual election of officers was scheduled to be held.

Among the resolutions adopted at the convention were those protesting against the music tax, urging exhibitors of the country in general to cooperate with each, endorsement of the "confidence" policy of Will Hays, expression of confidence in the policies of the M. P. T. O. A. and Sydney S. Cohen, endorsement of the Public Service Bureau of the national association, presided over by M. J. O'Toole, and opposition to the Hoy system. In view of the conference now being held in New York between the M. P. T. O. A. officials and Will Hays and others of the M. P. D. A., Inc., no action was taken on the rentals proposition. The belief here is that some sort of mutually beneficial working plan will result from this conference.

That all conventions of the Virginia exhibitor will in the future be held at some resort such as Ocean View, was accepted generally as a fact, for more business was transacted at this convention than any other two held in the past. The delegates were prompt in their attendance at the business session. A better understanding, too, was created among exhibitors, who were addressed by prominent theatre owners, state and national officials, who attended both the opening session and banquet.

The outstanding social feature of the convention was the moving picture ball at which an aggregation of popular screen and stage stars personally appeared. In charge of this army of beauty and talent was Nils Grantlund, publicity and exploitation director of Loew, Inc. Mr. Grantland, together with Marcus Loew, arrived in Norfolk on Bord an Old Dominion liner from New York on Tuesday afternoon, making connections at that city with a train that brought them here.

The stars were given a royal reception. Mr. Loew, who personally solicited the stars for the convention, was given the thanks of the organization. This act of appreciation was also accorded Mr. Grantlund and the stars, who not only added merriment to the occasion, but performed their best. A feature of the movie ball was the presentation of "The M. P. T. O. of Virginia Follies" in which the stars were the principal actors and actresses. The piece was an ad. lib. affair conceived by Mr. Grantlund, with every star doing his or her bit to the great amusement of the hundreds of colonists and exhibitors who literally packed the hall to have a peep at those who contribute so materially toward fattening their box office receipts.

Messrs. Loew and Grantlund and the stars were to leave Friday afternoon by special train to New York.

Laemmle Promotes Blofsom

Albert B. Blofsom has been called to Europe by Carl Laemmle, president of Universal to take the position of head sales manager for France and Belgium, officials of that company announce. Although Blofsom has been connected with Universal for but two years, his work as feature sales manager of the Philadelphia exchange has been of such excellence as to merit his promotion.

French Import Tax Proves a Boomerang; Mountan Discusses Foreign Conditions

By ROGER FERRI

THE 20 per cent. ad valorem tax imposed by the French Government on foreign pictures has worked such a detriment to the film industry in that country that the laboratory men there have organized a concerted movement to bring about its repeal. This interesting statement was made this week by David J. Mountan, in charge of the foreign department of Arrow Film Corporation, in the course of a chat with the writer this week.

This statement Mr. Mountan, who is one of the best informed men in the business on the export and import end of the international film market, made following interviews he has had with representatives from the various foreign countries who frequently congregate in his offices on their regular trips to this country. Mr. Mountan's survey and observations on the international market are so interesting that rather than attempt to present in summary fashion, we will embody them in the following statement coming direct from him:

Need Foreign Films

"I think we should have more foreign productions shown in this country. We furnish virtually 90 per cent. of the world's output of pictures and are receiving but less than 2 per cent. from the other side. However, the situation that has developed during the past few years probably will answer many of the questions before American film men today. There is no doubt that with the cessation of hostilities the distribution of American pictures abroad has decreased owing to increased production activity there. In going over the situation I find that the countries rank in the following order insofar as production is concerned: Germany, England, Scandinavia, France, Italy and Czecko-Slovakia.

"England, our nearest and best foreign market, had refused to show German pictures. Shortly we will see the exploitation of German pictures in the United Kingdom. They probably will take only the big and unusual German pictures and not the mediocre films. The British film industry, after a cessation of buying between October, 1921, and March, 1922, due to the uncertainty of Lord Beaverbrook's plan for the elimination of block booking, cancelling all pictures older than six years, the time based on their American premier, is again buying American pictures.

Great Britain Receptive

"However, buyers now evince great interest in our pictures and there is no difficulty in disposing of productions in the United Kingdom under a slightly lower price than the high prices received between 1915 and 1918, when there was no producing going on in Europe except propaganda films in Germany. During the war European countries took all we could give them regardless of quality and paid us abnormal prices. With production now going on in England, European buyers are now discriminating and refuse to buy anything but the best.

"Conditions in France are better than we could expect despite the fact that France is supposedly bankrupt. They are naturally an amusement-seeking people, insisting on being entertained even if at a sacrifice of the more necessary things in life. What more natural than that they turn to the cheaper form of entertainment—moving pictures? As a result of this love, theatres in France are continually crowded and the demand very heavy for American pictures.

"An aftermath of the war resulted in a decided call for pictures of action, such as our westerns and melodramas, and the slapstick comedies. Much the same demand prevails in Belgium, Switzerland and Holland.

"Production in France is progressing very well. They are beginning to make pictures of superlative merit, overcoming many faults prevalent there in 1919, 1920 and 1921. The French Government in order to protect its home industry issued an order to protect French producers. This seemed a direct slap at American productions, for in 1921 a duty of 20 per cent. ad valorem on negatives (amounting to about three francs per metre) was imposed.

"This had an entirely different effect than that intended by the French Government inasmuch as sales on American pictures seemed to increase and the negatives instead of being sent to Paris, as was the custom prior to the imposition of the tariff, were despatched to Berlin. This incurred a loss to the government on duty, but the biggest losers were the French laboratories, which found themselves abruptly shut off from work on American negatives.

"This duty was definitely imposed in October, 1921. It was more or less a development from the effect to impose a 30 per cent. ad valorem tax provided for in the Fordney tariff bill, which ultimately was killed. Laboratory men are now seeking to have this French duty killed and it is more than likely that this will be done within a short time.

Scandinavia Ambitious

"In Scandinavia rapid headway has been made. It was said by a prominent English film man, on his return from a trip to America, that the biggest competitor for foreign trade would be Scandinavia. They are and seem to be nearer the American standard of pictures than any others made outside of America. Take, for instance, 'Our Mutual Friend.' That was made in Scandinavia.

"However, in spite of the development, in interviews with buyers from abroad I discover that the leading buyers in Scandinavia still maintain that the star is nine-tenths of the box office attraction and the story a secondary consideration.

"Censorship in Scandinavia seems the big bugaboo of American producers, but a careful analysis proves that their censors are not as severe as ours. The only objectionable scenes are those showing cruelty to humans or animals. In England they have just established a censorship system comprised of voluntary censors headed by T. P. O'Connor. These are appointed by the film trade. They are broad-minded and the arrangement seems to be a satisfactory one.

Italian Situation

"America never had a really big market in Italy except during the war and for a short time after it. Italian producing companies are very active abroad. In 1919 to 1921 very few pictures were sent there. However, it was only recently that an improvement was noticed in the Italian situation. Several companies have been formed there to exploit American pictures there and all signs point to a successful termination of this venture.

"In Italy you have two distinct classes: the higher, or aristocracy, and the lower class. There is no middle class. A picture suitable for the higher class is usually not accepted or shown to the lower class audiences. Production in Italy is now at its height, not only insofar as Italians are concerned, but Americans as well. There are several American companies producing there now.

"Italian directors while master in handling crowds and in the matter of making big sets, do not compare with our American producers. They are still behind in photography and continuity. We must expect this situation to change shortly, however. Then watch out for the Italian producer.

Germans Waste Footage

"According to an article by Bill Brady, Germany is now supporting 100 producing companies, making many brave but ineffective attempts to break into the world market. While Germany has produced few excellent pictures, a majority of the features have been ground out with every effort seemingly centered on footage rather than merit. Until recently they concentrated all efforts on serving the wants and likes of their own people rather than studying the inclinations of the world market.

(*Continued on page 274*)

Paramount Stock Company Pledges Co-operation; and Hays Plans Big Meeting with Players and Directors

THAT Will H. Hays plans at an early date for a frank and full discussion with as many players and directors as possible to work out together the most effective plan of co-operation was brought out recently in a telegram to the Players' Board of Control of the Paramount Stock Company in Hollywood in reply to one from them pledging co-operation in attaining and maintaining a high standard of wholesomeness and artistic worth and requesting advice as to his plans by which this might be brought about.

The telegram from the Paramount stock company's recently formed Players Board of Control was the outcome of the first meeting of this organization and was signed by Thomas Meighan, Conrad Nagel, Theodore Roberts, Lois Wilson and Sylvia Ashton. It announces the fact that the members of Paramount stock company are desirous of fostering the ideals and purposes set forth by Mr. Hays and pledges the members to do all in their power to further the success of the program which he has laid out "to attain and maintain the highest plane of achievement for the motion picture." It also pledged co-operation in keeping the screen to a "standard of wholesomeness and high artistic endeavor in keeping with American traditions," also that both in their work and personal conduct they would follow the code of ethics laid down for the Paramount stock company and strive unceasingly to protect the good name of the profession. Attention was also called to the fact that such effort had hitherto been individual but that with the formation of the stock company it has become collective.

The telegram concluded as follows: "As a body of men and women working wholeheartedly toward the ideal which you have set we ask you to give your assurance of protection against scurrilous attacks. For our encouragement and satisfaction might we have a statement from you getting forth your plan of co-operation with the people who are engaged in the actual work of producing motion pictures, namely, the actresses, actors and directors."

To this, Mr. Hays replied: "I have your telegram and appreciate it thoroughly. Complete success in this effort is only attainable with the enthusiastic co-operation of authors, actors, directors, producers, distributors, exhibitors and everyone engaged in the industry, and also with the sympathetic co-operation of the public. I have an abiding faith that this necessary co-operation and generous help will come from all thinking people who must recognize that our association's purpose 'to establish and maintain the highest possible moral and artistic standards in motion picture production' is an effort for the good of all. I am especially grateful for this collective action on the part of the players and directors, and very soon want to arrange for a frank and full discussion with as many players as possible to work out together the most effective plan of co-operation."

His Pet Plan Beaten in Council, Mayor Shank Blames Picture Men and Threatens Dire Retaliation

LEW SHANK, mayor of Indianapolis, is blaming the picture theatre interests of the city for the opposition to the two new municipal theatres which are being operated in the public parks, and has announced that he will try to close the picture theatres on Sunday in retaliation.

"They had better not fight these theatres of ours because they are violating the law every Sunday," said the mayor. "If they continue to fight me, I'll fight them. This Sunday business of theirs is their bread and butter."

If the theatre men of the city have had anything to do with the opposition to the two municipal theatres, the public certainly has not heard of it. The first intimation to that effect came through the mayor's statement, which is regarded in theatre circles merely as a bluff.

The City Council at its last meeting passed an ordinance making it a violation of the law to give professional performances in the parks. The ordinance, which was originally drafted to prohibit dancing in the parks, was amended to apply to theatricals and was passed by a vote of 7 to 2, making it impossible for the mayor to use his veto to any advantage.

The municipal theatre movement, which has been one of the pet hobbies of Mayor Shank, was termed by Lloyd D. Claycombe, Councilman, as "nothing but a scuttling of the city recreation department's funds for the purpose of giving a man and his wife a job running cheap stock company shows in the parks."

School of Presentation

S. L. Rothafel has established a school of motion picture presentation at the Capitol Theatre. The school will be conducted for the purpose of teaching the attaches and members of the staff the fundamental principles of motion picture entertainment. All of the Capitol ushers, attendants, attaches and members of the staff are eligible to membership. Mr. Rothafel will devote one morning a week to the school. The work of the first course is estimated to be completed within a year.

Tom Boland Serves on First National's Rotating Committee

Tom H. Boland of the Empress Theatre, Oklahoma City, and original First National franchise holder, has succeeded John J. McGuirk as a member of the First National Rotating Committee and will serve for two weeks in that capacity. The Rotating Committee is part of a plan of having original First National franchise holders visit the New York offices of First National and take part in its management. This plan has been conducive to many constructive results.

Tax Proves Boomerang

(*Continued from page 273*)

"One market that Germany is watching for and in which she may be successful, unless American film men wake up, is Russia. Here is one of the largest fields that has been closed to all the film world since the end of 1915. However, there are signs of activity there now. Germany, being a neighbor of Russia, is in the very enviable position, despite her apparent lack of funds, to grab this prize unless stopped.

German Market Bad

"The German market for American films is still at low ebb because of the exchange, and for this reason only the German people, as those of other countries, are prevented from seeing as many good American pictures as they would like to see. The American producer is not in a position to supply films to Germany because of this exchange difference. The general economic condition of Germany is improving and we may look for an influx of American pictures into Germany soon—or as soon as the international situation changes.

"I always have had an optimistic view of the foreign market, despite the fact that everybody is seemingly panic-stricken. We have proven that the Arrow policy of dealing with foreign buyers is proper and invites business. At a time when there was seemingly nothing doing in the international market, Arrow did a record business. We have had no trouble selling in the forign market. Our program is varied and this has been to our advantage. Why only now 'Ten Nights in a Barroom,' which had such a wonderful showing here, is playing on the Strand in England, having opened there last June, with indications that it will break all long-run records."

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Trimmed

(*Hoot Gibson—Universal*—4,583 *feet.*)

M. P. W.—A satisfactory picture which will provide good entertainment for general consumption.

N.—This is an episodic western which is mighty slender in plot material, but manages to entertain after a fashion.

E. H.—Very pleasing little Western romance with Gibson in a somewhat different role.

F. D.—Another good western with enough action and pleasing star.

T. R.—Another pronounced Hoot Gibson success! There is something doing all the time in "Trimmed."

While Satan Sleeps

(*Jack Holt—Paramount*—6,675 *feet*)

M. P. W.—A production that has distinct elements of popular appeal.

N.—The parties responsible for this story (we are speaking of the author and the scenarioist) have refurbished an old idea and a familiar characterization, and by seeking for originality have lifted the picture into acceptable entertainment.

T. R.—A lively melodrama with timely snatches of comedy here and there.

F. D.—Jack Holt pleasing and story is entertaining.

E. H.—First-class melodrama with good story interest.

The Fast Mail

(*Charles Jones—Fox*—6 *reels*)

M. P. W.—Where the type of melodrama that is frequently seen in serials, but concentrated within five reels, is popular "The Fast Mail" will knock the spectators for the well-known goal.

N.—"The Fast Mail" is certain to make the blood tingle even in the veins of an anaemic spectator. The gallery gods will stand right up on their hind legs and shout for joy.

T. R.—The lovers of screen action for its own sake will find a brimming and delectable cup in "The Fast Mail."

E. H.—It is real old-fashioned melodrama dressed up for 1922, a picture that abounds in interest, thrills, and action. A picture that should have a wide appeal and one that will warrant extra exploitation.

F. D.—Great action and thrills in typical old fashioned "meller."

The Top of New York

(*May McAvoy—Paramount*—5,148 *Feet*)

M. P. W.—Relates a sob story in such a way that what might have been made maudlin is deflected into direct sympathy, human appeal and supreme sentiment.

F. D.—A satisfying entertainment for those who like pathos and heart interest.

T. R.—Is likely to win favor with that large class of film patrons who are keen on sentiment.

N.—It is an old-fashioned picture in every department and only the sentimentalists will appreciate it.

E. H.—This is a smooth running melodrama of the familiar type with plenty of pathos intermingled with a lot of good clean comedy.

His Back Against the Wall

(*Raymond Hatton—Goldwyn*—4,690 *Feet*)

M. P. W.—Raymond Hatton achieves a characterization that will stand as unique. A conspicuous picture.

T. R.—As a thoroughly delightful picture "His Back Against the Wall" is hard to beat.

F. D.—Splendid comedy-western filled with amusing situations.

E. H.—A distinct novelty in a Western story.

N.—A distinctive novelty.

Her Night of Nights

(*Marie Prevost—Universal*—5 *Reels*)

M. P. W.—Abundant opportunity is afforded Marie Prevost to display her personal charm.

F. D.—Attractive star makes picture satisfying when story does not.

N.—The star is rapidly assuming the position of being the best dressed woman on the screen.

E. H.—An acceptable light comedy-drama with the coquettish Miss Prevost carrying off the honors and helping in no small measure to make the picture bright and likeable.

T. R.—A romantic drama that will reach a fairly general appeal in almost any class of patronage.

Out of the Silent North

(*Frank Mayo—Universal*—4,211 *Feet*)

M. P. W.—A pleasing story which for the most part moves along at an even pace except during the chase in dog sleds to file title to the gold claim and constitutes an average program offering.

T. R.—Although offering no strikingly original situations, the story gives good and satisfactory entertainment.

N.—Will please best during summer months.

E. H.—Story is quite consistent and has its dramatic moments, although same plot has served as photoplay material before.

F. D.—Mayo's latest a very appropriate hot weather offering.

Restless Souls

(*Earle Williams—Vitagraph*—5 *reels*)

M. P. W.—From an entertainment standpoint, it is a production which cannot be considered as one of this star's best

T. R.—It possesses only an average appeal.

N.—It has the value of being timely in these days of psycho-analysis, spiritualistic phenomena and Sir Arthur Conan Doyle. This is just an average program picture. There is nothing in it that takes it off the beaten path.

E. H.—This excellent little comedy furnishes Mr. Williams with an ideal vehicle.

The Girl in His Room

(*Alice Calhoun—Vitagraph*—4,523 *feet*)

M. P. W.—Alice Calhoun can shoulder the responsibility of making a fair feature out of frail story material as well as any actress we know.

E. H.—Should serve as fair entertainment.

N.—Alice Calhoun deserves a better story than this. This newest vehicle does not call for much more than sitting around looking pretty. This is easy for Alice, but hard on summer seekers of real entertainment.

T. R.—A story that has some entertainment value, although of limited appeal.

John Smith

(*Eugene O'Brien—Selznick*—6,000 *feet*)

M. P. W.—Original and pleasing.

E. H.—Very good entertainment.

T. R.—One of the most pleasant bits of entertainment that one could wish for.

N.—This is an improvement on previous O'Brien releases.

Merits of Censorship Not Considered in News Reel Decision, Says the Press

THE Albany, N. Y., Knickerbocker Press, a Republican newspaper in the home of the State Capitol, where the New York State Motion Picture Commission maintains its headquarters, has the following to say editorially of the decision just handed down by the Appellate Division of the New York State Supreme Court in the test case brought by Pathe against the commission:

"The unanimous opinion of the Appellate Division, third department, as handed down by Justice Hinman, that the censoring of news reels in moving pictures, by the State Motion Picture Commission, is constitutional, does not go at all into the merits of censorship as such. What the court holds is merely that the act of saying what shall or shall not be shown upon the screen is not an interference with the liberty of the press. And the application of the law, at that, is limited to films which are to be shown in places of amusement where admission is charged.

"On general principles a great many persons are opposed to any censorship at all. The notion that one man, or a board or commission, should have the right to tell others what they ought or not to say, see or do, is repugnant to American ideas. If such a plan may fittingly be applied to books or pictures, it might as reasonably be turned to sermons, reform activities, thoughts, dreams or wishes. No one alive is good or wise enough to have any such power. We are not an unclean people. Our public opinion is censorship enough."

MOVING PICTURE World

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York City
Telephone: Murray Hill 1610

Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, President
Alfred J. Chalmers, Vice-President
James P. Chalmers, Sr. Vice-President
Eliza J. Chalmers, Secretary and Treasurer
Ervin L. Hall, Business Manager

Editorial Staff

Arthur James, Editor-in-Chief
John A. Archer, Managing Editor
F. H. Richardson, Projection
E. T. Keyser, Equipment
Fritz Tidden, Reviews
Roger Ferri, Independent Productions

Manager of Advertising
Wendell P. Milligan

Manager of Circulation
Dennis J. Shea

Subscription Price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

Copyright, 1922, by Chalmers Publishing Company.

Copyright throughout Great Britain and Colonies under the provisions of the Copyright Act of 1911. (All Rights Reserved).

OTHER PUBLICATIONS
Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations
Member National Publishers Association

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

AN important expression on censorship has been made by the Knickerbocker Press of Albany, a Republican newspaper of high standing, in its comment on the decision of the Appellate Division in the test suit brought by Pathe against the New York State Motion Picture Commission. This expression is so important that it is worth remembering and worth quoting, especially the following:

"The unanimous opinion of the Appellate Division, third department, as handed down by Justice Hinman, that the censoring of news reels in moving pictures by the State Motion Picture Commission, is constitutional, does not go at all into the merits of censorship as such. What the courts hold is merely that the act of saying what shall or shall not be shown upon the screen is not an interference with the liberty of the press. And the application of the law, at that, is limited to films which are to be shown in places of amusement where admission is charged.

"On general principles a great many persons are opposed to any censorship at all. The notion that one man, or a board or commission, should have the right to tell others what they ought or ought not to say, see or do, is repugnant to American ideas. If such a plan may fittingly be applied to books or pictures, it might as reasonably be turned to sermons, reform activities, thoughts, dreams or wishes. No one alive is good or wise enough to have any such power. We are not an unclean people. Our public opinion is censorship enough."

The sentiment of the United States is drifting surely and certainly against censorship because the more it is understood that censorship does not cure the malady which it is supposed to cure, the more certain will it be sent into the discard where it belongs, as un-American and absolutely against the spirit of American institutions.

And the World Laughs with You

A BRAND new idea that has the virtue of being also a big idea is worth talking about. Therefore, we commend to your attention a letter received from Arthur S. Kane, president of Associated Exhibitors, Inc., in which a NATIONAL LAUGH DAY is suggested. We believe the idea is splendid and would recommend that it be enlarged into a LAUGH WEEK. It seems to us to have possibilities that are nation saving. But let Mr. Kane tell about his own idea:

"In these days of high-powered endeavor and reconstruction, why is it that no one has given a thought to some plan for making practical use of our one superb spiritual gift—our national sense of humor?

"Foreigners concede it to us as a dominating trait. We are overblessed with a disposition to look on the 'funny side' of things. Why not develop it to a science? We are commercializing everything from roaring Niagara to the horns and hoofs of cattle, then why not bring our commercial sense to bear on this wonderful national asset?

"Let us have a NATIONAL LAUGH DAY. Such a celebration might be better for us than all our annual holidays rolled into one. Nothing else could more quickly cause faltering souls to forget the blues of discouragement and failure.

"Economists declare the world is ill and needs a doctor. Let other nations go 'bust' if they must, but with our antitoxin sense of humor there is no excuse for America not coming quickly out of the doldrums.

"Let us not undervalue the power of the fun-loving instinct. As a thinking motion picture man, I believe our industry has had its amazing growth by reason of the wizard working influence of this sense of humor. Instinctively we have invented the comic motion picture. Other people never thought of it. We have our troubles and 'hard times' but our business has never been downhearted. There is no gloom in a motion picture audience, nor in the business. Unconsciously we have been commercializing this wondrous asset of our people. No other nation competes with our comedy films. There must be a reason.

"That we are the most resilient nation on earth may be entirely due to our inborn sense of humor. It conduces to buoyancy and hopefulness. It is a stabilizer for the nerves. Perhaps it enables us to run without stumbling in our dizzy pursuit of power, pre-eminence and pleasure. We almost worship it. Our comic writers, artists and players become national favorites. It makes for health and happiness. Does it not come first among our national traits? Then why not a NATIONAL LAUGH DAY?

"Why not a movement to bring this about? The mere mention of the proposition makes for continued smiling.

"Isn't it something worth talking about in print? Laughter is more efficacious than pills. Why not uncork the panacea and dose the nation with an annual LAUGH DAY? Our national industries soon may need to be operated on if they do not send a medicine man. Why not follow the lead of the motion picture business and employ a doctor in the shape of a commission of brainy men to prescribe a NATIONAL LAUGH DAY? Won't you please give this a moment's thought and tell me what you think of it."

Shaking the nation out of its gloom with healthful laughter is a task that does not seem to be out of the impossible. Especially is it proper for the moving picture business to father and further this plan.

All the organizations of the industry should get together on it, and we suggest that Mr. Kane call a meeting at an early date to determine upon ways and means.

ARTHUR JAMES.

News from the Producers

By C·S·SEWELL

Avalanche of Big Bookings Made for Lloyd Five-Reeler "Grandma's Boy"

With the time set for the release of the Harold Lloyd-Associated Exhibitors feature, produced by Hal Roach, "Grandma's Boy," still nearly two months away, leading exhibitors throughout the country are rapidly booking this picture at the earliest dates possible. Arthur S. Kane, president of Associated, announced a long list of engagements entered into for well known theatres, and these are declared to represent only a comparatively small part of the demand.

Several cities on the Pacific Coast and a few in the Rocky mountain district will have their first view of "Grandma's Boy" in the next few weeks. July 9 saw the start of a run of indefinite length in San Francisco. M. Naify of the T. & D., Jr., Enterprises has procured the picture for the Goddard Theatre, Sacramento, for week of July 16.

Another interesting summer booking is that made by Calvin Heilig, owner of the Heilig, Portland, Ore., where "Grandma's Boy" will open July 30, for a run of two weeks or longer. The Heilig is a legitimate house, but has this summer adopted a picture policy.

Turner & Dahnken have fixed the week of July 16 for the picture's run in the T. & D. Theatre, Oakland, and they have booked it for a week's run at the T. & D. in Berkeley a little later on. H. E. Ellison has contracted for engagements in four of his Colorado theatres.

Max Spiegel selected "Grandma's Boy" as the attraction with which to open his fine new Schenectady Theatre, in September. Balaban & Katz have contracted to show the Lloyd feature first in Chicago, and this will be at the Roosevelt, followed by showing in the big business district and residence section.

"Grandma's Boy" is to make its first New York bow at the Strand either September 3 or 10, and the national release will be at approximately the same time. The week of September 3 will see it playing, either the Regent or the Piccadilly, Rochester, N. Y. and the Bellevue, at Niagara Falls.

The week of September 10 will see "Grandma's Boy" in five of A. F. Brentlinger's Indiana houses, also for two weeks or longer at the Apollo, Indianapolis and the Avon, Majestic and De Luxe Theatres, Utica, N. Y. Some of the other September bookings are those of N. F. Thurston's Temple, Lockport, N. Y.; C. C. Young's Regent, Geneva, N. Y., and Guy D. Haselton's Rialto, Missoula, Mont.

Early October bookings include those of Samuel Harding, for his Liberty, Kansas City, for two weeks or more, and Billy Conners for his Luna Lite, Marion, Ind., a week, starting the 8th. The officials of the Southern Enterprise Association booked the Lloyd feature for runs throughout the entire S. A. Lynch Circuit, which covers a territory in which Lloyd is immensely popular.

Prize-Winning Showmen Praise Next Norma Talmadge Film

Norma Talmadge has scored another dramatic and artistic triumph. Such was the consensus of opinion from the eight prize-winning Associated First National exhibitors, during their visit to Los Angeles when they saw her latest super-production, "The Eternal Flame," as the guests of Producer Joseph M. Schenck. The private showing for the exhibitors, was held at the United studios.

The direction of Frank Lloyd came in for unstinted praise at the hands of these exhibitors, while the photography of Tony Gaudio was considered far superior to anything in that line that has ever been seen. The magnificent sets, designed by Stephen Goosson, the costumes, conceived by Walter Israel, amazed the exhibitors.

"Miss Talmadge runs the gamut of emotions and reaches the pinnacle in her chosen work," said A. G. Stolte, of the Blank Enterprises, Des Moines, Iowa.

"'The Eternal Flame' is screen literature," said A. G. Stolte, after witnessing the preview. "I predict that in my locality it will have a long run and will do the screen an immeasurable good. It is a gem and there is not a slow spot in the 7,400 feet."

"The film has a heart appeal that grips and holds one and I predict it will be a tremendous success," was the expression of Ben Davis, of the Shine Theatre Company, Gloversville, New York.

To Do Continuity

E. Lloyd Sheldon has been engaged by Metro to prepare the continuity for his new story, "East of Suez," which will be enacted by a distinguished cast, headed by Billie Dove.

Selznick Home Office Awaits First Pictures from the West

The home office executives of the Selznick Pictures Corporation are awaiting with interest the arrival of the first two productions made at the West Coast studios of the company. These are "Love is an Awful Thing," starring Owen Moore, and "Under Oath," Elaine Hammerstein's latest. Having had production so close to them for so long a period, there is some anxiety to ascertain the extent of the truth regarding California's advantage as a production centre. Both of these productions have been made in their entirety in California—that is produced, edited and titled there.

Advance information is that "Love is an Awful Thing" is another hilarious Owen Moore picture. It was directed by Victor Heerman, whose efforts at laugh producing are ably assisted by Douglas Carter, the long, lean, lanky gentleman of color who was prominent in "The Poor Simp." Moreover it is decorated by beautiful Marjorie Daw and Kathryn Perry.

In "Under Oath" the boys think Elaine Hammerstein has a picture which even exceeds in dramatic qualities the highly successful "Evidence." Eddie Montague wrote this story.

Five Educationals Listed Among Season's Twelve Best "Shorts"

Educational Pictures have been honored in mid-year resumes of "best pictures" by several newspaper critics. Among them are James W. Dean, whose reviews for the Newspaper Enterprise Association Service are printed in several hundred newspapers. After discussing longer productions, listed twelve short pictures which in his judgment stood out as the best of the six months.

Out of these five were Educational Pictures. They were "And Women Must Weep," the first release of the Wilderness Tales by Robert C. Bruce; "Cold Feet," a Christie Comedy, the first travesty on the melodramas of the North; "Poor Boy," the final Mermaid Comedy featuring Lloyd Hamilton; "Step This Way," a Jack White production in the Mermaid Comedy series, and "The Dying Detective," one of "The Adventures of Sherlock Holmes."

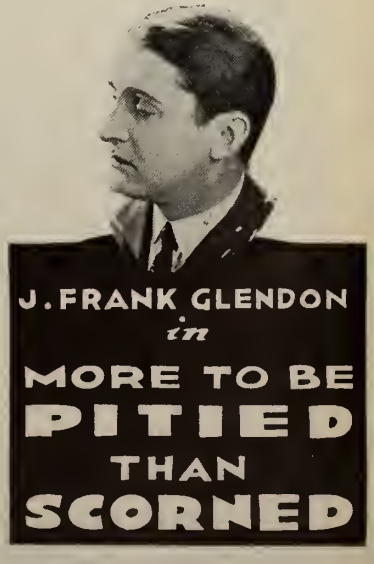
"Listing the twelve best feature pictures for the first six months of 1922 is insufficient proof of the advance of film production," wrote Mr. Dean. "Many a movie program has been saved from utter banality by a short subject accompanying the feature picture. Indeed, many of the short subjects are better from every point of analysis than many of the feature pictures."

Devises Process for Color Films

The latest and one of the most promising processes for making motion pictures in natural colors, Paramount says, is that devised by Roy J. Pomeroy, which will come to public view in Penrhyn Stanlaws' Paramount production of "Pink Gods," which features Bebe Daniels and James Kirkwood. The first trial of the color process will be in art backgrounds for the subtitles.

In Prominent Part

Sylvia Ashton is the second member of the cast headed by Billie Dove of "Country Love," first of Metro's Special Stories Series. Miss Ashton is one of the leading motion picture character actresses.



Ruth Roland

Most Thrilling Drama, Staged in Scenes of Marvellous Beauty—

"The Timber Queen" is the high-water mark of serial achievement.

It is packed with thrills; it is produced like the finest feature; it has a great box-office star; it has a fine cast with Bruce Gordon; and most of it was "shot" in the most beautiful country imaginable, the timbered mountains of the West.

If you knew as much about the excellence of this serial as we do, you wouldn't rest until you had it clinched for <u>your</u> house!

in "The Timber Queen"

See the house go over the cliff; the sensational fight on the wings of the aeroplane; the runaway freight car; the fight between Ruth and the wild Argentine bull; the reckless train chase; the burning ship; the death-trap in the sawmill; and hundreds of other sensational scenes!

Produced by Ruth Roland Serials, Inc.
Supervised by Hal E. Roach

Pathéserial

Fifteen-Episode Serial Here to Stay, Fills a Demand, Says Pearson of Pathe

Elmer Pearson, General Manager of Pathe, declares that the fifteen-episode serial is here to stay—and tells why. One important consideration alone, says Mr. Pearson, is sufficient to continue fifteen episodes as the standard length of serial productions, and that is the judgment of exhibitor.

"The proof of the fifteen-episode serial is in the bookings. On this subject Pathe certainly is entitled to speak with authority, having in a period of less than fifteen years made and distributed more than thirty fifteen-episode serials. This record is evidence that the subjects chosen were adequate for development in that, or greater length; that the writers and production forces were able to sustain the mounting interest and suspense to the denouement. That is the secret of the tremendous popular vogue of a motion picture specialty—the fifteen-episode Patheserial.

"No such record as this is possible where there is 'padding' to bring a picture up to a specified length. To argue against fixed forms, even as regards length, in creative literature either for print or stage or screen, is to deny the cumulative wealth of experience in successful appeal to the multitude. Form (including length) is the first specification, as it governs the selection of the subject. When Beethoven started work on his Ninth Symphony, he knew very well that he wasn't composing the 'Moonlight Sonata.'

"Motion picture exhibitors are not deceived by sophomoric discussions about the advisability of making their favorite serial form elastic like a rubber band, or collapsible like a folding bed. They have become expert in getting full box office value out of the fifteen-episode serials which they book. These productions take care of an important element in their plans for the season, and, in an increasing number of instances, serial episodes solve their program 'feature' problem for them. I have yet to hear of an exhibitor who directly or through our branch exchanges, has expressed the opinion that any Patheserial should be shorter than fifteen episodes, but it is not at all unusual for a theatre-owner or manager to suggest that they be made longer. Until highly trained writers begin to show more signs of exhaustion than they do at present, Patheserials will continue to be issued in fifteen episodes."

Allied Corporation Announces Release of New Linder Comedy

Announcement is made by Allied Producers and Distributors Corporation, the newly organized United Artists' Corporation subsidiary, of an early release for Max Linder's new comedy, "The Three-Must-Get-Theres" (correct spelling) a burlesque on the famous Dumas story, "The Three Musketeers."

"The Three-Must-Get-Theres" is a real comedy in every sense of the word, yet replete with thrills and as full of action as any melodrama ever screened. And with every thrill and every piece of action there is a laugh. The cast, together with the burlesque role played, is as follows: Duke of Rich-lou, Bull Montana; King Louis XIII., Frank Cooke; the Queen, Catherine Rankin; Connie, Jobyna Ralston; Walrus, Jack Richardson; Octopus, Charles Metzetti; Porpoise, Clarence Werpz; Bernajoux, Fred Cavens; Bunkumin, Harry Mann, and Dart-in-again, Max Linder.

The story was written and directed by Max Linder, with titles by Thomas N. Miranda. The photography is Harry Vallejo and Max Dupont, with Fred Cavans as assistant director.

Donn Byrne Story Will Be First Neilan Production for Goldwyn

Marshall Neilan's initial production with Goldwyn will be an adaptation of Donn Byrne's novel, "The Strangers' Banquet."

Shortly after this book was published by Harper & Brothers in 1919, Mr. Neilan purchased the motion picture rights. Since that time the book has become widely circulated and has enjoyed record sales, and it is expected that before many months the subject will make its appearance on Broadway as a stage play. The story tells of the daughter of that old Irish rover of the seas, of her struggle to manage the great shipyard he left her and overcome the activities of a foreign agitator who preached revolution, and fell at last, his own victim. Players whose names are of immediate box-office value will be engaged to portray the distinctive characters created by Byrne and actual "shooting" will be commenced at the Goldwyn studios within the next ten days.

Betty Compson and Bert Lytell Starred in Paramount Picture

George Fitzmaurice has practically finished the studio and location work on his production for Paramount "To Have and to Hold," adapted by Ouida Bergere from Mary Johnston's famous novel, and the film will soon be ready for the cutting room.

Betty Compson and Bert Lytell are co-starred in this picturization. Paramount executives at the Lasky studio are confident that it will prove the most colorful production turned out for the screen in recent years.

It is a tale of the early American Colonial days, the scenes being laid in the court of King James I, in Jamestown, Va., in the early part of the Seventeenth Century, aboard a man o' war of the period and later aboard a pirate ship. A masked ball at the royal court affords one of the most elaborate scenes.

"In the Name of the Law" Draws Crowds to Premiere Showing

Breaking into a theatre hitherto strange to motion pictures and playing to capacity business from 2 p. m. until 11 p. m. in the evening, with a line of standers that wound around Broadway into the side streets during the greater part of the day, is the record set by "In the Name of the Law," the Emory Johnson production presented by R-C Pictures at its New York premiere at the George M. Cohan Theatre on July 9th, according to the Film Booking Offices.

"In the Name of the Law" had been introduced to the New York public by an exploitation campaign staged by Nat G. Rothstein that has seldom been equalled in the motion picture history of the metropolis, according to F. B. O. Its opening at noon on a hot Sunday proved that the campaign was as efficacious as it was big. The gross attendance showed that "In the Name of the Law" broke all summer records for special presentations on Broadway, it is stated. This is in spite of the fact that the George M. Cohan Theatre is new to pictures and that the advance advertising was concentrated, starting only a few weeks before the opening.

Anxious to learn the exact impression left by the picture upon the minds of the audience, F. B. O. officials took a careful census of opinions as the patrons left the theatre after the performance. Of the many score who were questioned not one answered unfavorably to the picture, it is stated. It seemed to be generally conceded that the picture has had few equals for tense and wholesome entertainment.

It is the belief of the Film Booking Offices of America, which will release this picture in the early fall as a big special, that this production has already proven its exploitation values. Exploitation of an unusual nature preceded the showing. Unprecedented in the history of motion pictures, a huge sign was erected by Mr. Rothstein in the heart of the theatrical district, at the north end of the Times Building. This is the most coveted advertising spot in all New York.

"We are, of course, intensely gratified by the showing made by the picture at its world's premiere," said Mr. Schnitzer, vice-president of F. B. O. "It is living up to all of our hopes both as regards to its adaptibility to exploitation and as to its entertainment value. We know that even such exploitation as Mr. Rothstein has given 'In the Name of the Law' will not carry a mediocre picture, and the fact that we overcame the terrific obstacle of hot weather during the entire day and followed up with an excellent business on Monday and Tuesday assures us that we have a picture of real entertainment value.

"We confidently expect 'In the Name of the Law' to continue its big business during the entire New York engagement."

Eastman to Show First Nationals

First National attractions will be shown in the new Conservatory of Music and 3,400-seat theatre which has been erected in Rochester by George Eastman at a cost of $4,500,000, which will open September 1. Its policy will be to show two features a week, with the exception of Wednesday evenings, when a musical entertainment will be presented. The structure is the only one of its kind in the world. Besides two complete theatres it will contain a conservatory of music for the teaching and development of young musicians.

Big Bookings Reported for Paramount Week

Paramount reports that in the bookings for Paramount Week, September 3-9, there is a big demand from exhibitors of all classes for the pictures recently listed by the company as its first forty-one releases for the new season starting August 6. This demand, according to S. R. Kent, general manager of distribution, is of double significance, in that it not only reflects a strong exhibitor interest in the new product but manifests a full appreciation of the value of Paramount Week as a prestige builder at the outset of the autumn months.

"The reason is, of course, that our announcement of our 'First Forty-One' presents something entirely definite and concrete," said Mr. Kent. "We told exhibitors just what we had for them, down to the last detail—titles, the character of the pictures, the authors, directors, stars, scenario writers, casts, exploitation ideas, actual release dates, everything there was to be told. It was a full and frank statement on each one of the productions on the six months' list."

Predict Big Success for Metro Special

"Quincy Adams Sawyer" Charles Felton Pidgin's famous story of New England rural life which will be produced as a Metro-S-L Special at the Metro studios in Hollywood, is recognized as one of the most popular of American novels. More than a million and a half copies have been sold and still the story retains its hold on the public. It is predicted by the Metro organization that this production will have a tremendous success as the result of the popularity of the book and play.

Realizing the stage value of the story, Justin Adams dramatized it. For fifteen years it played through the eastern, middle western and southern states to record business.

Bernard McConville adapted the story for the screen. Clarence Badger will direct. John Bowers was selected for the title role. Barbara La Marr will have a prominent part.

Christie Now at Full Speed

The Christie Studio will soon be going at full speed on pictures scheduled under the new agreement with Educational Film Exchanges, Inc., which calls for twenty instead of the accustomed twenty-four Christie Comedies, but each of which is to be a bigger comedy production. Camera work was started several days ago under direction of Al Christie on a horse racing story, with Dorothy Devore and George Stewart, a brother of Anita Stewart, in the leading roles. William Beaudine. Harold Beaudine and Scott Sidney will all be making new pictures within a few days. William Beaudine has recently completed a Bobby Vernon picture, "Pardon My Glove," and Sidney has finished "The Son of a Sheik," featuring Neal Burns.

"The Blacksmith," New Kenton Film

"The Blacksmith," presented by Joseph M. Schenck, with Buster Keaton as the star, is scheduled for early release under First National banner.

The story deals with a young blacksmith who unwittingly causes his boss to be locked up in the village prison, and then it is up to him to run the blacksmith shop. But the more effort and sincerity he puts into his work the more damage and disaster results.

To Write Song

An announcement of special interest to exhibitors is contained in a report issued by the W. W. Hodkinson Corporation this week to the effect that Charles K. Harris, the noted song writer, has completed a special song entitled, "Slim Shoulders" which will be distributed through the country in conjunction with the release by the Hodkinson organization of the forthcoming Irene Castle production, "Slim Shoulders."

Society Women at $10 Per to Keep Social Errors Out of Rupert Hughes' "Gimme"

The society phases of Rupert Hughes' new Goldwyn picture, "Gimme," which he is now directing on the famous Charles Templeton Crocker estate at San Mateo, near San Francisco, are going to be absolutely correct. The mirror is going to be held up to society by 100 Pacific Coast society women who are appearing as extras.

They are paid at the rate of $10 a day. The money, however, will be turned over by the society women to the Assistance League of Los Angeles, a charitable institution, along with the money which Goldwyn pays for the rental of the Crocker estate.

Mr. Hughes expects to return to the studios to photograph interiors within a short time. In the cast which accompanied him to San Mateo were Helen Chadwick, Gaston Glass, David Imboden, Florence Roberts, Frederick Vogeding, Kate Lester, Georgia Woodthorpe and May Wallace.

Maurice Tourneur and "The Christian" company have buckled down to hard work on the interiors for the photoplay after their return from London and the Isle of Man where the exteriors were photographed. Gareth Hughes and Cyril Chadwick have joined the principles, Richard Dix, Mae Busch and Phillis Haver, at the studios.

Director Allen Holubar and the company making the $10,000 prize photoplay, "Broken Chains," are continuing on location at Huntington Lake.

"Timber Queen" Is Snapped Up by Twenty-one "Early Worms"

Exhibitors who expressed enthusiastic impressions of "The Timber Queen," following its first screening at branch exchanges, Pathe reports, have demonstrated in the most practical way their faith in the drawing power of the latest completed serial starring Ruth Roland—with a volume of advance bookings unprecedented in the history of the "House of Serials." In proof of this statement Pathe furnishes lists of theatres of twenty-one circuits and many other first run houses which had booked "The Timber Queen" first run up to three weeks prior to release date, July 16. The circuits follow:

New York City, Consolidated, Fox, Brecher; Chicago, Lubliner & Trinz, Ascher Brothers, Schoenstadt; Atlanta, Lynch Enterprises, Southern Ent.; Dallas, Foy, Southern Ent.; Philadelphia and Eastern Pennsylvania, Stanley, Chamberlain; New Bedford, Mass., Allen; Scranton and Eastern Pennsylvania, Comerford; El Paso, International; St. Louis, Koplar; New Orleans and South, Saenger; New Orleans, La., Sobel, Richards & Shear; Charlotte, N. C., Southern Enterprises; Honolulu, T. H., Consolidated Am. Co.; New York, M. & S. Circuit.

In describing the list of theatres which have made first run bookings of "The Timber Queen" so far in advance, Pathe says that all signs point to double, or even treble, this number on the date of release.

"Smilin' Through" Making Big Success First National Says

"The cleanest and most beautiful picture of the year—and the biggest box office attraction!" This is the unanimous verdict of exhibitors throughout the United States and Canada on Norma Talmadge in "Smilin' Through," says First National. "And their verdict is backed up by facts," First National states. "Most of the houses which booked 'Smilin' Through' for one or two days, or for a week, played to capacity, obtained extensions of their bookings, and did a capacity business on their extensions. Probably no other picture in the history of the screen has such a remarkable record for so short a time. Exhibitors in pointing to this fact, declared that 'Smilin' Through' marks a triumph for the clean picture."

Released only a few weeks ago, "Smilin' Through" has been in demand everywhere and has been a big moneymaker for the exhibitor, First National says.

Whole Industry Speculating on Who Will Direct "Ben Hur"

Although work on the continuity for Goldwyn's production of General Lew Wallace's world-famous novel, "Ben Hur," has been under way for but a short time, excellent progress is being made and the outlook is that it will be completed much earlier than was anticipated. The continuity is being written under the supervision of Paul Bern, Goldwyn's editor-in-chief.

Speculation in Hollywood and in all sections of the various film colonies in and about Los Angeles is rife about "Ben Hur" and who will be selected to direct it and to whom will fall the plum of the title role. Seldom before has interest been so keen about a production. "Ben Hur" as a motion picture has gripped the imagination of the motion picture world.

An Epoch-Making Invention in the Film Industry. Solution of the Problem of Films in Natural Colours.

News has been received from Vienna which will cause a revolution in the film industry, viz., "THE QUESTION OF NATURAL-COLOURED FILMS COMPLETELY SOLVED!"

As the result of experiments extending over one year, a Viennese scientist has succeeded in solving the great problem with which so many experts have been racking their brains for so many years past. How do I transfer to the film the colours which nature scatters with so lavish a hand? The solution of the problem has now been found—it is the egg of Columbus. The method is simple, conceivable and clear, the result striking and amazing, without the cost of the film being in any way increased or any necessity for new and costly installations.

The first photographs taken by the new process, which will shortly be demonstrated in all four corners of the globe, afford a striking proof of the final solution of the greatest problem connected with films; a Natural-coloured film has been discovered!

Revolutionary and effective as the novelty will prove in the Cinema industry, the transition to the new method will prove no less simple and inexpensive. The photographic apparatus hitherto employed will only require a slight modification to adapt it to its new purpose, and further, the exhibiting apparatus will only require a small auxiliary device in order to produce a coloured film. The additional apparatus can be fitted on and taken off by any fitter, with the result that, in future, both coloured and black and white films can be exhibited. Any interference with or damage to the working would therefore appear to be entirely out of question. For taking pictures the ordinary negative film is used, and the development and copying process remain unchanged, consequently the cost of producing films remains as hitherto. Nevertheless, the reproduction of the colours, which are absolutely true to Nature, is simple, amazing, and over-powering, and gives effects which border on the miraculous.

The first photographs were taken by the Chromo-Film-gesellschaft., 18 Marchfeldstrasse, Vienna XX. The first film is a reproduction of an Oriental fairy tale, the magnificently coloured pictures of which showed to the astonished audience the most refined colour schemes, and strikingly demonstrated the value of the new discovery.

J. E. Storey Sees Business Revival

A big revival of business activity throughout States of the Middle West and Northwest is reported by John E. Storey of Pathe.

Starts Work on Jackie Coogan's Fifth Picture

The Jackie Coogan studios are very active again. Sets are being erected for the starlet's fifth starring vehicle and work will commence this week, with E. Mason Hopper in charge of direction.

A cast almost as notable as that which will be seen in "Oliver Twist" is being selected with which to surround Jackie, and already Arthur Edmund Carew has been selected for the leading male role. Bert Woodruff will be seen in the part of Jackie's grandfather and Anna Townsend, who enacted the role of grandma in Harold Lloyd's "Grandma's Boy," will take the same role in Jackie's forthcoming offering.

The story, an original one, is by Mr. and Mrs. Jack Coogan, parents of the famous Jackie. It is said to carry the gamut of emotions for the little chap.

Edward J. Babille has been selected to act as E. Mason Hopper's assistant. Joseph Calder will supervise the art work and sets.

Anita Stewart in "Rose O' the Sea"

"Rose o' the Sea," a Louis B. Mayer production, with Anita Stewart as the star, is scheduled for July release by Associated First National Pictures, Inc. Directed by Fred Niblo, the story, which is said to have a fine love element, excellent suspense and splendid action, is from the novel by Countess Barcynska.

Miss Stewart is supported by an excellent cast. Rudolph Cameron is Elliott Schuyler; Thomas Holding plays the part of Peter Schuyler; Margaret Landis plays the part of Viv Raymond; Kate Lester is "Lady Maggie," and Hallom Cooley, John P. Lockney and Charles Belcher have excellent parts in the production.

To Release New Series

Negotiations were completed last week by officials of the W. W. Hodkinson Corporation and Funk & Wagnalls, publishers of the Literary Digest, for the distribution by the W. W. Hodkinson Corporation of a series of short reel productions under the general title of "Fun from the Press."

This is a continuation of the series of quips garnered from the press of the country, and presented by the Literary Digest as a short humorous reel. The territory assigned the Hodkinson Corporation through the terms of the contract covers the entire world.

Metro Engages Marion Fairfax

Marion Fairfax, established as a scenario writer of fame, has been engaged by Metro to write a photoplay in which Billy Dove, the beautiful nineteen-year-old New York girl, will head a distinguished cast. The story is entitled "The Girl in the Gilded Cage."

Photos for Fans Paramount's Newest Business Building Service for Exhibitors

Star photographs for fans are the latest service feature inaugurated by the Paramount advertising department as a business builder for exhibitors.

These photos, which are 6½ by 8½ inches, are fine sepia prints, each autographed, and are furnished in thousand lots to exhibitors at cost. Eighteen Paramount stars are the subjects, and as all are head portraits, of uniform size and color tone, the series should be highly prized by any motion picture fan.

One of the chief values of this new advertising accessory lies in the fact that it may be put to a variety of uses, each at a cost that is negligible. They may be given away as souvenirs on an advertised souvenir night. They may be given out at the box office in redemption of any desired number of ticket coupons, or full sets may be given to any specified number of holders of luck coupons.

If the exhibitor wants to build up a mailing list—a business adjunct which no live-wire exhibitor should be without, the photos should do the business. A line in the house organ or program, or a slide thrown upon the screen, will apprise the fans that they may be had by mail for the asking. For that matter, a small charge might be made, thereby covering the nominal cost of the photos to the exhibitor.

Starland Revue After Seven Issues Wins Big Following

With the first seven issues of the series of Starland Revue already released, the Film Booking Offices of America, which is releasing this one-reel novelty, announces that the exhibitor interest has been increasing steadily since April, when the first subject was issued. Starland Revue is devoted exclusively to stage stars and plays, showing all the heroes and heroines of American drama in back stage and off-stage poses, as well as illustrating tense moments from Broadway theatrical successes. It is produced in New York by Jack Cohn. Willard Van der Veer is the chief cameraman and the reel is edited by Miss Mildred Philips, managing editor.

The reception given the New York newspapers and trade press was especially cordial. The Starland Revue was characterized as a most entertaining and diverting novelty and was recommended to all theatres, both large and small, as a worthy supplement for any program.

Pathe to Handle Series of Two Reelers Starring L. D. Maloney

"The Range Rider Series," a succession of two-reel Western features starring Leo D. Maloney, have been accepted for distribution by Pathe. General Manager Elmer Pearson announces the signing of a contract to that effect, releases to be one every two weeks beginning early in the fall.

Pathe declares this new product superior to the successful "Santa Fe Mac" series, which established Maloney in public favor. Maloney appeared in early Pathe short reels, and has played in the big Western productions of other companies. Multitudes of screen patrons will recall his work in such pictures as "The Girl and the Game," "Whispering Smith," "Medicine Bend," "Manager of the B. and A." and "The Spitfire of Seville."

Miss Minter in New Picture; Has Her First Grown Up Part

Paramount announces as its release for July 16 Mary Miles Minter in "South of Suva," a dramatic story of the South Sea Islands.

This picture, Paramount believes, should be particularly interesting to Mary Miles Minter fans because it presents her for the first time in her career in a really grown-up role—that of a young English wife who goes to her husband in the South Seas after a separation of three years and finds that the tropics have "got" him so completely that he is scarcely recognizable. It is one of the most accurate South Sea dramas ever filmed, for the author, Ewart Adamson, wrote the story. There is an uprising of natives, a Fiji Island sacrificial dance and many other colorful incidents of life in the uncivilized tropics.

Fred Myton wrote the scenario and Frank Urson directed. John Bowers is Miss Minter's leading man; Walter Long plays the heavy.

"Danger" Held at Criterion

Following "Mermaid Comedy Week" on Broadway, when six big theatres ran five different pictures of the Educational-Mermaid Comedy series, one of the five pictures has been held over for another week. It is "Danger," which is at the Criterion for the third week. "Spooks!" has been booked for the Brooklyn Strand during the week of July 16. On the same program will be another Educational Picture, "My Country."

"Her Majesty" Is Released July 23

Mollie King and Creighton Hale are the featured players in "Her Majesty," the Playgoers offering in five reels, which is set for release July 23. Miss King is called upon to portray a double role—twin sisters, one a mischievous, tomboyish country girl, the other a sophisticated, blase, society girl, and she is said to add to her winsome charm a fine sense of dramatic proportion that makes her work vividly realistic.

One of the earliest of Creighton Hale's stage triumphs was with Gertrude Elliott in "The Dawn of Tomorrow," while in numerous Broadway successes he had leading roles with John Mason, Holbrook Blinn and others.

Rose Tapley has an important role in the picture, and among other well known players in the cast are Jerome Lawler and Wilford Parkington. The production was directed by George Irving.

Ninth Week for "Grandma's Boy"

"Grandma's Boy," the new Harold Lloyd - Associated Exhibitors feature, began the ninth week of its run at the Symphony Theatre, Los Angeles, Sunday night, July 9th.

"Crowd formed long waiting line," Dr. H. E. C. Breckwedel, the Symphony manager, wired Arthur S. Kane. "Run is positively sensational. End not in sight."

"Grandma's Boy" is claimed to have smashed the world's record for the continuous run of a comedy feature when it entered its eighth week at Los Angeles.

F. B. O. Lists First De Haven

The first Carter DeHaven comedy to be released by the Film Booking Offices of America has been definitely titled "Rice and Old Shoes" and will be given a release date early in the fall, announces that company. This is the first of a series of DeHaven comedies, production on which is well advanced at the R-C studios on the West Coast.

Go on Location

Mary Miles Minter and Tom Moore, with their supporting company, engaged in the filming of "The Cowboy and the Lady" for Paramount, have gone on location for several weeks to the famous Jackson Hole country in the wilds of Wyoming, celebrated in both the history and fiction of the Great West. All the exterior work will be done there.

Julien Josephson adapted this stage play which was one of the late Clyde Fitch's greatest successes.

New Pathe Comedy Nearly Completed

According to a report received by Pathe from the Hal Roach Studios, Harold Lloyd has nearly completed a new multiple-reel comedy titled "Doctor's Orders."

Selling the Picture to the Public

Gish Gowns Gain Pleased Patrons

Apparently the Gish sisters are following in the footsteps of the senior Talmadge sister in that their gowns are being generally used for window work.

Generally this display is confined to the gowns in which Henriette and Louise come to Paris, but the Hippodrome theatre, Huntington, W. Va., has bettered the scheme used elsewhere and got a change of pace for a double display. This beats all the others, to date.

A good window location was obtained and dressed as in the cut, with a grey wall, with an opening and pillar, and a branch dressed with paper blossoms.

For a week before the showing a single figure was used, a figure in court dress with the enormous white wigs of the time. The shop display was limited to a pair of gloves, stockings and slippers.

Before the opening two models were set into the window, dressed as the sisters. The first arrow on the left points to a picture and story in the current issue of a fashion magazine. The same still is pasted on the card and the arrow leads from one to the other. The second arrow points to the "Gish slippers from our shoe department" and the arrows on the right point to the Gish hats and wraps of "Gish grey." The store staged a Gish week with a line of goods, mostly in greys, that should be possible even to the stores in the small towns, since it is color rather than style that will put over shoes, stockings and dress goods.

United Artists Release.

BECAUSE OF THEIR DISPLAY VALUE USE THE GISH GOWNS

The Hippodrome Theatre, Huntington, W. Va., went it one better than that, using this same window the week before the showing with a single figure in court dress and switching to the Gish sisters the day before the picture opened there

Generous Rich Man Gave Out Stage Cash

The sight of a policeman guarding a truckload of money bags—real bags from the bank—was enough to throw Madison, Wis., in a ferment the other day. Of course the signs proclaimed that it was an advertisement for the Parkway theatre, but they were giving something out and there was the hope that there might be a few real bills in the mass of stage green backs, and the girls handed out 2,500 of the flyers and could have given out more, had they had them.

As the truck and the bags and the policeman were all borrowed, the cost was only for the stage money and this was very small when compared to the results this extra advertising brought.

GET A. P. T. A.; IT WILL HELP YOU DURING THE SUMMER MONTHS ESPECIALLY

Hodkinson-Release.

NO CHANCE TO HOLD UP THIS CERTAIN RICH MAN

He had a cop with a gun to guard his wealth when he was staying at the Parkway Theatre, Madison, Wis., but he gave out 2,500 bills to prove that his heart was in the right place. The trouble was that it was only stage money

Happy Family Stunt

In the good old days the happy family, consisting of a bunch of wild and domestic animals, used to be a real novelty.

Bob Decker, of the Frederick, (Md.), Opera House, aided and abetted by Leslie Whelan, Paramounteer, accomplished much the same result when they sold both newspapers on a joint contest on a Gloria Swanson resemblance stunt for Beyond the Rocks. This is probably the first time two local papers have worked a joint competition. It shows it can be done.

For Three Sheets

Some time when you grow tired of the three sheet boards, try a compo board mounting large enough to give a three inch margin all around. Paint this a pure flat white and stand back and note the different effect.

Oscar White worked it on "Theodora" when that played the Rex Theatre, Sumter, S. C. He also used a pergola effect on the box office, surmounted by a cutout of the empress and three lions from the six sheet. The pergola was merely a pair of pillars with a cross beam on which the cutout rested and upon which the title was lettered boldly.

Likes It

Harry Arthur, managing director of the West Coast theatres, has adopted Jimquin's slogan, Park Your Cares for the Kinema theatres, Los Angeles. He uses it just above the chief frame used to advertise the current First National attraction and has made it a permanency.

It's a couple of years old, but it is new to Los Angeles.

Still Profitable

A relative popularity contest between Norma and Constance Talmadge, permitted Joseph Goldberg, of the Kentucky Theatre, Louisville, to sell "Love's Redemption" and "Polly of the Follies" above even the Talmadge average by splitting the week and letting the fans cast votes.

Selling the Picture to the Public

A Fox Release

BROAD DAY ON ONE SIDE AND NIGHT ON THE OTHER

This shows the night scene from a float designed by George D. Watters, of the Capitol Theatre, Little Rock, on the "Queen of Sheba." The other side was the chariot race. Both halves were lighted from storage batteries on the float.

Solomon's Whiskers Good for Press Item

Getting one of the best known ministers in town to discuss the question of the beardless Solomon in "The Queen of Sheba" was one way George D. Watters put the attraction over at the Capitol Theatre, Little Rock. It was only one of eighteen special stories he secured on the play.

He ran teasers in the paper for nine days in advance announcing that the most beautiful woman in the world was coming and then used the "We dare you to hand this to your wife unopened" envelopes. The enclosures read: "Dear wife: They say the most beautiful woman in the world is coming to the Capitol. If she has anything on you, I want to see her. Let's go to see her in the 'Queen of Sheba.'" It's an old stunt, but so old, it is new again.

Two Faced Float

The cut on this page shows the float used on the streets for nine days. One side showed a palace scene with a moonlight effect and the other the chariot race, both framed from the lithographs. A storage battery supplied the lamps which produced the light effects in the evening. It was a nine-day wonder in Little Rock and had an appreciable effect upon the business, which was unusual in spite of heavy opposition.

A novelty was a special showing at one of the colored houses on Saturday night.

The lobby was done over with a stone effect and purple canopy and bright orange and green inlaid tiling. That sounds like a riot of color, but it all worked in with the general idea and was more attractive than it sounds.

Jazzed "Smilin' Through" On An Indianapolis Run

Ralph Lieber, of the Circle Theatre, Indianapolis, went strong on Norma Talmadge in "Smilin' Through."

He got ten window displays ranging from the records and rolls to a display of the "original" dress worn by Miss Talmadge in the play and a "replica" of the dress on a small doll displayed in the lobby, proving that Indianapolis does not know what a replica is, either. A credit card hooked the lobby doll to the larger window display.

Two dozen hand painted cards were placed in as many windows, not otherwise dressed, and ten girls were used for the telephone stunt.

Plugger Song Used

The plugger song was used as a program number the preceding week, and ten thousand slips advertising the song on one side and the record on the other were supplied the music stores to be wrapped into purchases.

A cut on this page shows one of the very effective windows planned by Donn McElwaine, the publicity merchant. It gives a strong display while actually adding to the attractiveness of the window.

He Sold "Tol'able David" Without Paying Prize

W. A. Doster, of the Strand Theatre, Montgomery, Ala., beat the affidavit idea on "Tol'able David," on a scheme planned by R. B. Wilby, District Supervisor for Southern Enterprises.

In the Sunday paper a week before the opening he issued an extra advertising in which he offered $10 for the best suggestion for advertising "Tol'able David," stating his position:

"Tol'able David" was a title that would not sell itself.

It was a story of the Kentucky Hills, not a popular theme.

The star was doing even better work than in "Way Down East," but he had no large personal following in the town.

The picture was undeniably one of the finest of the year.

He wanted to impress that fact strongly on the patrons, but he could think of no scheme.

So he offered the prize to anyone who would help him put it over.

As he rather expected, no schemes were offered, but the idea had been put over, and he needed no other scheme.

It capitalized the reputation of the manager for square dealing, and people believed what he said because he always said what he meant, and they got the message he was asking help to put over.

Smiled a Week

The old question as to whether the hen or the egg came first has retired to second place out in Milwaukee. Out there they are trying to figure whether Manager Weisfeld, of the Strand Theatre, booked "Smilin' Through" to match Smile Week, staged by the Optimist Club, or whether the week, and perhaps the club itself, is not a device of Weisfeld's to work up greater interest in the Norma Talmadge play.

If he didn't, you can. That's the big idea. The week was a winner for Milwaukee and the Strand alike, according to all reports which have been received.

A First National Release.

A VERY PRETTY WINDOW DRESSING FOR A HOOK-UP

Donn McElwaine, of the Circle Theatre, Indianapolis, planned this on "Smilin' Through," and he can save the material and paint it over again for some other picture. Just one of the many windows he won for the new Norma Talmadge play

Selling the Picture to the Public

A Forever Shoe Shine Should Prove Lasting

Louis Chakeres, of the Majestic Theatre, Springfield, Ohio, made a joint campaign of "Forever" and "Fool's Paradise" and had things jazzed up for ten days.

One of his stunts on "Forever" was sending out two bootblacks in blackface to shine shoes free. More than two hundred pairs were shined in the two days the boys were out. It possibly did not sell many seats to the du Maurier story, for the stunt style does not appeal to those most likely to be interested in the play, but it got attention for the house and if it did not sell "Forever,' it helped along "Fool's Paradise."

One novel stunt on this latter was the announcement that on a stated hour, Wallace Reid would talk to Springfield fans via wireless. Most of the amateur radio sets were tuned up and a local operator sent out the talk for a five-dollar fee.

Another gag was to advertise for buckeyes to cure de Mille's rheumatism, and more than two barrels of buckeyes were accumulated in the lobby, where they helped advertise the picture, and a dog story was run to the effect that the Paramount contract called for the films to be given a milk bath every Friday, to preserve the flexibility of the film base.

This angle was discussed so learnedly than the papers fell for it and gave it two or three sticks apiece.

Another dog story worked its way to the front page and advertised that de Mille wanted to purchase old gambling apparatus. This had a kickback, as the law prohibits this sort of thing, and there was a ruckus, but the story had been run and it helped the house if not the editor. They even worked the old gag of letting the doorkeeper in to see a complete show, but it all helped toward ten days of great business.

A Paramount Picture

BLACK BOOTBLACKS BLACKED BOOTS FOREVER

The Majestic Theatre, Springfield, Ohio, sent out two boys in blackface to shine shoes and advertise "Forever" at the same time. It seems a little foreign to the atmosphere of "Peter Ibbetson," but it got attention, and that was what they desired

Helped Holy Week

Figuring that the emphasis given to her dresses in "Her Husband's Trade Mark" was more than sufficient excuse, Alex P. Robert, of the Strand Theatre, Salisbury, N. C., declared a fashion show.

It was the first the town had ever seen, and to break the ice Mr. Robert enlisted the American Legion, by splitting the receipts. Some fifty girls and matrons of the society set were enlisted as models, because it was for the Legion and because every woman loves to wear beautiful things. The society editor bubbled over in her column.

It was Holy Week, but even with the Legion split deducted Mr. Robert had exceeded his expectations as to the receipts and he got a lot of permanent advertisement as well as the immediate takings.

HAVE YOU READ P. T. A.?

Inexpensive Exploitation

H. R. Kistler, of the Savoy Theatre, Durham, N. C., boosted his receipts about $40 by putting a coil of rope into the looby, hooking up to the cutout for "Moran of the Lady Letty." A full rigged ship in miniature was given a place of honor, and sailor costumes were borrowed from the local Army and Navy Store for the ushers and doorman.

It cost $7.50 and a couple of passes, the latter going to the owner of the ship. That's a good enough percentage.

A New Advance Idea

Bill Duncan, of the Plaza Theatre, Sioux Falls, Iowa, had an inspiration lately.

He announced that all who came to the last night showing of "The Bride's Play," could remain and see "Fool's Paradise," the following attraction. This not only gave him a bumper house on the Cosmopolitan production, but it sent out upward of a thousand personal press agents for the Paramount picture. If you can get your reels in time, this is a great now-and-then stunt, but don't overwork it.

A First National Picture

MOLLY SEEMS TO BE GETTING UP IN THE WORLD

A stilt walker was hired to put over the Mack Sennett production in Kearney, Neb., and, as the stilt stunt was new, Manager Hobart Swann had reason to congratulate himself on the idea

Put Molly on Stilts in Kearney, Nebraska

Stilt walkers are not new, but they were new in Kearney, and when Hobart Swann, of the Empress Theatre, hired a man to come and ballyhoo "Molly O" he had the entire town gasping.

The ballyhoo was not provided with the right sort of stockings for a female impersonation, but he did the best he could with a wig and a dress, not to mention a bonnet that was distinctly not as modern as the "Molly O" hats, and although he only loomed about nine feet tall, he had it all over anyone else in Kearney.

He paraded the streets with a dilapidated suitcase lettered for the house and attraction, and at showing times he loitered around the block in which the Empress is located.

Selling the Picture to the Public

Posted Safety Zones for Norma Talmadge

Some exploitation hook-ups are a bit thin, but if they get over, they are good. When Norma Talmadge in "Smilin' Through" was due in Buffalo, Harold B. Franklin, of the Hippodrome, placarded all the street car safety zones with caution signs reading: "Drive carefully and go 'Smilin' Through.' See Norma Talmadge at the Hippodrome."

Buffalo uses regular platforms for the car stops and a chain railing defined the area. The cards were tagged to these chains and stayed up where any form of publicity not connected with the idea of caution would have been pulled down and the poster arrested. The connection was slight, but it was substantial enough to get the idea over and win for Mr. Franklin a number of the most valuable stands in town.

Used a Trellis

The Hip entrance was done over with trellis to suggest the entrance to a garden and the passer-by was invited to come smiling through. One thousand telephone hangers were put out, to hook to the "voice with the smile" idea, and a number of music stores were rung into the campaign, in which the management was assisted by the First National exploitation man stationed in that section.

A First National Release

TELLING TROLLEY PATRONS TO GO "SMILIN' THROUGH"

How Harold B. Franklin hooked into the safety first idea and got all of the street car safety zones for stands for a special placard for safety and "Smilin' Through"; particularly the latter. Just one of a number of good ideas

Changes Lobby Idea for "School Days" Run

Ollie Brownlee, of the Palace Theatre, Muskogee, felt that a school room setting might sadden the kiddies with reminders of their hours of slavery so he changed the design on "School Days" and made the centerpiece a large slate, completely hiding the box office.

Smaller real slates were hung from the ceiling of the lobby and were extended into the marquise, each lettered with some short message.

The slate was stock stuff, so all it really cost was the painting, but it made sufficient talk to get more than usual money.

Capital Teasers Helped "Is Matrimony a Failure?"

Pretty hustling boosted the receipts on "Is Matrimony a Failure?" at the Capitol Theatre, Oklahoma City.

S. S. Wallace, Jr., did some snappy teaser work. His best were:

"Is Matrimony a Failure? Adam and Eve thought so."

"Is Matrimony a Failure? Ask Henry VII. He had six of them."

There were allusions to comic strip characters and others.

The star stunt was stealing the thunder from a merchant next door to the theatre, Harry Katz, who deals in women's wear, had arranged to reproduce Princess Mary's wedding gown for a window display. Wallace heard of it and went to the Educational Film Exchange and booked the news reel with pictures of the event. Then he put up a card in Katz's window telling that on Wednesday a reproduction of the gown would be shown in the window and that you could compare it with the actual dress by seeing the pictures at the Capitol.

Wednesday night came and on schedule the live model appeared in the window wearing the dress. Some two hundred persons were crowded about the space. After a few minutes the model held up a card announcing that her next appearance would be on the stage of the Capitol following the news reel. About 150 of the crowd bought tickets and went in and waited, Katz got the publicity he was after in fuller measure than his window would have given, and the house had an added attraction.

A Warner Brothers Release

SOMETHING DIFFERENT FROM THE SCHOOL LOBBY

This is Ollie Brownlee's idea of how to decorate the lobby of the Palace Theatre, Muskogee, for "School Days." He used real slates dangling from the ceiling and lettered, with a large slate made from compo board for the central feature

Made Pre-Showing Give Mailing List

Exploitation is spreading, and one of the best angles on the pre-showing comes up from Trinidad, where J. V. Hirsch conducts the Empire Theatre, Port of Spain.

Mr. Hirsch had "Saturday Night," to be followed by "Fool's Paradise." That was two big ones and he knew that if he could get them started he could beat the first with the second.

He advertised that each person attending the final performance of "Saturday Night" could be hosts to three friends at the first performance of "Fool's Paradise." All they had to do was to fill in slip presented.

Addresses were not required, as "Port or Spain" does not need these, but the names were put into a mailing list for future use and the first performance of "Fool's Paradise was a bulge. The walls cracked, but held, and the run was to capacity at every night performance.

The "host" idea is a wonder where you wish to get in a crowd without appearing to be giving out passes. Keep it in mind and try it some time when you have a big play with a poor title. It will do the trick for you.

Selling the Picture to the Public

This Combination Cut Tells the Whole Tale

There is strength and character to this four fourteens from the Rialto Theatre, Butte. Even a rather flossy lettering for the title cannot hurt the display. There is the farewell kiss and the guillotine. If you can't imagine a strong drama with those components, you probably would not pay a dime to see a five ring circus. Most persons require less urge,

NOW PLAYING
RIALTO
BUTTE'S BEST PHOTOPLAY HOUSE
11 A.M. to 11 P.M.
STARTING TODAY
A STUPENDOUS DRAMA OF THE LOVES OF THE MIGHTY
ALL FOR A WOMAN
IT'S MAGNIFICENT
A First National Attraction
A storm of the emotions, like a titanic wave mounting overwhelmingly to tempestuous heights and then beating down with dramatic surge on every chord that leads to humanity's heart.
A story of a lily that bloomed in the mud of violence and hate; of mob-hearts twisted and torn; of a man lost and glad to be lost in his love—All for a Woman.
STARTING TODAY
ADDITIONAL ATTRACTIONS
TORCHY COMEDY PRIZMA KINOGRAMS
MUSIC THAT IS UNUSUAL
NOW PLAYING

A First National Attraction

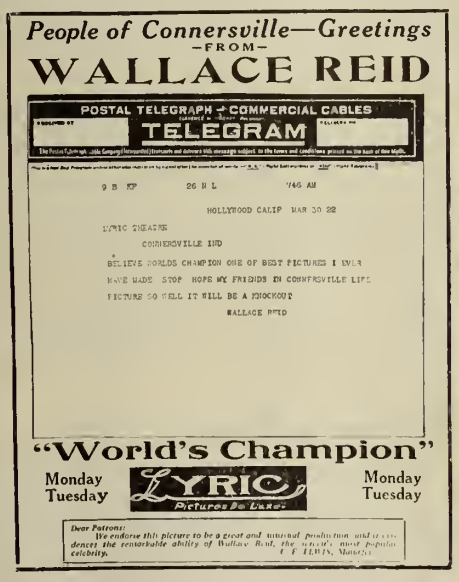
A FINE DISPLAY

and will figure the play to be well worth while. This seems to be a plan book cut fixed up to meet the house needs and then stepped and mortised to let i ntype lines instead of hand lettering. Below there are two type arguments, set side by side instead of being strung across too wide a space, then the date, and the additional features. Not a word too much and not a line too little. More might oversell. We have not seen much Rialto advertising since Ralph Ruffner moved away, but if this is the sort of work they are doing regularly, we would appreciate being placed on the mailing list, for it is sound work both as to copy, display and choice of cut material. There is nothing spectacularly "pretty" about this, but it is sound and comprehensive. It is good from the top line to the bottom rule. Take it for a model.

—*P. T. A.*—

Fake Telegram Grows More Popular Daily

You can almost see the telegram advertising grow in popularity from day to day since the first exploiter conceived the idea of using a wire from a star. If Wallace Reid alone sent all the telegrams attributed to him, the Western Union could declare an extra dividend or cut the rates. But the fake telegram does no harm and it has helped a lot of theatres by bringing the star into seemingly closer touch with the public. If Wally Reid asks you to come and see his picture, the Reid fans will respond more quickly than they will to the appeal of the management, and the non-fans are also apt to show a greater interest in a direct communication. All you need is the head from


People of Connersville—Greetings
—FROM—
WALLACE REID
POSTAL TELEGRAPH + COMMERCIAL CABLES
TELEGRAM
HOLLYWOOD CALIF MAR 30 22
LYRIC THEATRE
CONNERSVILLE IND
BELIEVE WORLDS CHAMPION ONE OF BEST PICTURES I EVER
HAVE MADE STOP HOPE MY FRIENDS IN CONNERSVILLE LIKE
PICTURE SO WELL IT WILL BE A KNOCKOUT
WALLACE REID
"World's Champion"
Monday Tuesday
LYRIC
Pictures De Luxe
Monday Tuesday
Dear Patrons:
We endorse this picture to be a great and unusual production and it evidences the remarkable ability of Wallace Reid, the world's most popular celebrity.
C. F. LEWIS, Manager

A Paramount Picture

A FAKED TELEGRAM

a receiving blank and some twelve point typewriter reproducer type and a light line rule to define the limits of the message space. It is convincing, distinctive and appealing. One of the best handlings of the telegraph ad comes in this example from C. F. Lewis, of the Lyric Theatre, Connersville, Ind. He does not try to build up much on the message. He merely gives that plenty of white space and lets it work for itself. To attempt to add more to the wire would be to weaken the force of the appeal. To reproduce the wire in type is to lose a great deal of the force the message carries. Mr. Lewis adds just a modest three line personal guarantee and rides on what Wallie has said. The space is a four elevens. If used in less than a four column space it would be well to reduce the heading one-half and use six point typewriter type.

—*P. T. A.*—

Rolling Pins Again for Paramount Play

Bill Robson, the Pittsburgh Paramounteer, has a lot of good ideas, but he has gone back to the rolling pin for comedy relief on "Is Matrimony a Failure?"

At the Lyric Theatre, Butler, Pa., a local hardware concern was prevailed upon to present a safety razor to each groom and a rolling pin to each June bride. The razor was one they were trying to put over and the concern was glad to get it into the local news.

The Lyric also gave free admissions to all who presented their marriage license at the box office; a stunt Bill has worked successfully all through that territory.

That's a good stunt but it would be better to offer a prize for any modern husband who ever was slugged with the antique rolling pin. They make them of glass now and the frugal wife is afraid of breaking the weapon, so she uses something else.

—*P. T. A.*—

Spoils Selling Title With Too Much Design

All the other points put together will not sell as well as the title of "The Sheik's Wife," yet the Tivoli Theatre, San Francisco, in its Sunday advertisement, loses all of this value through burying the title in an unimportant cut. With a title like that it cannot be played up too plainly in every piece of advertising. Here it sinks into the design, probably more so in the newspaper than it will on this better paper. The house makes a better use of the origin by telling that it is "Actually filmed

TIVOLI
San Francisco's Foremost Motion Picture Palace!
A TALE OF PASSIONATE ORIENTAL LOVE!
The Sheik's Wife
Actually Filmed in the trackless wastes of the Great Desert
S H E, a blonde beauty, had married a Sheik—and then, as the wife of a wandering Arab of the desert, found herself face to-face with immemorial custom and rigid tradition.
MARCELLI and his associate artists will offer a series of celebrated Oriental concert numbers.
Regular Prices Prevail

A Vitagraph Release

LOSING THE TITLE

in the trackless wastes of the Great Desert, but this will not sell as many tickets as the title, and this, too, is too close to the cut. There is some good selling talk in the panel with its reference to the bride who "found herself face to face with immemorial custom and rigid tradition." With a little imagination you can build that into a lot more than you will find in the play, and you cannot blame the management, for they have only stated facts which you, yourself have inflated. This is 155 lines on three, which is a lot of space to pay for at fifty cents a line, but they probably got their money, though it is unlikely they got much from this particular advertisement. It is artistic, but the chief aim of newspaper space is to sell tickets.

—*P. T. A.*—

Six Word Sales Talks Pack Powerful Punches

We think that there is no great selling value to this cut attractor for "Playthings of Destiny." It is forceful in a way, but it does not conjure up any particular thoughts of a great play. It does serve, however, to get attention for a set of selling talks that are interesting because they are so brief and forceful. For that matter they are forceful because they are brief. These fall just below the trade mark cut and read: "An arctic blizzard, splendid in reality. A tropical tornado, mighty in

Selling the Picture to the Public

force. Drama and romance wonderfully blended." If you can withstand that approach, you

A First National Release

GOOD SELLING TALK

keep a tighter grip on your nickels than do most persons. There is not an "est" word in the entire layout. It does not insult your intelligence with superlatives. It just says it is a good play with a fine blizzard and a good tornado, with a clever blending of drama and romantic appeal. It's all you can expect for your money, and you do not come away calling the press agent a liar and the manager a cheat. It is from the Metropolitan, Cleveland.

—*P. T. A.*—

Hart Used a Radio to Sell His Story

A few weeks ago we ran into J. M. Edgar Hart, down in El Paso. He was one of the hustlers we wanted to see on our trip and he was at the hotel before we had finished writing our souvenir postals. He was playing a super attraction, opening that day, and we went back to the Rialto Theatre where already the men from Fort Bliss, under command of Captain John L. Rice, of the Second Cavalry, were installing a radio set in Hart's office and in a military ambulance, the idea being to send the latter around town and supply it with music and advertising announcements from the office. In less than two hours the set had been rigged and Captain Rice was hustling home to a chicken dinner. The lobby of the Rialto is of a familiar type, broad and shallow, with a marquisc; about the type more than half the houses of the country have, but it looked different because a skyline cutout was run around the top with cutout posters for the marquise. It made the house look different from any other in town, and it got the business. About seven o'clock we dropped around again to say good bye and it was impossible to get close enough to the lobby to enter the business offices. In addition to the wireless stunt, Hart had planned an aeroplane stunt, for which he had to obtain permission from the Chief of Police and the City Council, since the local ordinances prevent low flying over the town. The Rialto ranks second or third in point of architectural attractiveness, but it was pulling the business where at the same hour a nearby house was more than half empty. Just in passing we saw the lobby lamps of which we spoke in a recent issue. They are so good that we want to repeat the idea. Hart wanted something better than the usual naked bulbs, and he did not want to spend too much money. From the ten cent store he acquired some small wooden chopping bowls about fourteen inches in diameter. He gilded these after drilling a hole in the centre. Through this hole he ran the wires and then conducted them through a small carthenware flowerpot about four inches across at the top. This, too, was gilded, and the lamp socket was fastened to the wires to hold all in place, the bowl hanging inverted with the flowerpot upright. Four Christmas tree ornaments on the rim of each bowl gave a decorative finish and the result was a really good effect at a surprisingly small cost. The idea is capable of variation and should prove a winner for managers who cannot afford to spend much money and yet who desire to put up a good front. Unless you knew, you would never guess the identity of the component parts. Hart is not spending much more than other managers, but he gets more for what he spends by using his brains.

—*P. T. A.*—

Used Scotchman to Sell "The Bonnie Briar Bush"

Remembering what the Scotch accent did for "Sentimental Tommy," Manager Harry Finter, of the Newark Theatre, Newark, N. J., sent a Scotchman in kilts through the streets the day before the opening. The man was a natural comedian and got back at those who passed remarks on his unusual dress with a smartness that kept both sides busy. He carried no sign and gave no hint as to what he was up to.

A Paramount Picture

A LITTLE SCOTCH

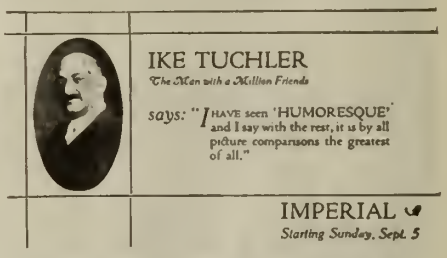
The next day he was out on the street again, but this time the back of his coat was decorated with the statement that "The Bonnie Briar Bush" was being shown at the Newark Theatre.

The cleverness of his patter gave the suggestion that the play must be good, and he jazzed business not a little.

P. T. A.

Makes Restaurant Man Official Bill Passer

Milt Samis, of the Roth and Partington houses in San Francisco, capitalizes the popularity of Ike Tuchler, who runs the States restaurant, which feeds several thousand persons each lunch hour and brings most of them back for the dinner or supper encore. Tuchler calls himself "the man with a million friends" and probably comes within a few thousand of that number, for he seems to know everyone who comes into his establishment and has a word for all. His pockets are loaded with novelty cards of all sorts, and Samis (and Nick Ayer before him) capitalize his advertising ability by supplying him with cards for the current attraction they wish to put over. These are vest pocket size and on Monday Tuchler gives out a thousand or so to his


IKE TUCHLER
The Man with a Million Friends
says: "I HAVE seen 'HUMORESQUE' and I say with the rest, it is by all picture comparisons the greatest of all."
IMPERIAL
Starting Sunday, Sept. 5

ONE OF THE TUCHLER CARDS

patrons and adds a few words of personal comment. He is said to have an almost goat-like appetite for passes, but he puts these into good hands and that, in itself, is an advertisement. In almost every town you can find some man who will put out cards for you. He may not have a restaurant; he may run a soda fountain or the post office, but if you will look around you can find someone who will be glad to help advertise your show if in doing so he can help advertise himself. It works well for the Roth and Partington string and should work as well for towns of any size. Keep the card small, make the text snappy and give as much to your distributor as you get for yourself. Don't try to cheat him.

—*P. T. A.*—

Made Thumbnail Cuts Give Striking Effect

When J. W. Sayre, of the Jensen and Von Herberg houses in Seattle came to advertise "The Cross Roads of New York," he could find nothing that would yield a good cut. The stills suggested melodrama and not comedy, and he wanted to emphasize the comedy angle. Not being superstitious, he had thirteen cuts made in one inch ovals and he stripped these across the space and gave emphasis to the number of well-known players employed in the cast while the text played up the comedy angle, and the result was a more striking display—for once—than a four column scene cut could possibly have yielded. The disposition of the cuts was changed in the different papers, to get a variety in effect. In one his space was three columns wide, with the cuts running diagonally from left to right, but always with the open space which is characteristic of all Sayre displays. He never overstuffs his spaces with a lot of type. He sells on one smash and knows that he must sell on this or lose; that if he cannot sell in a few words, he cannot sell with a thousand, even providing that the people will waste time reading all that copy. Sayre has a larger office than most press men enjoy and there is room for long tables on which the material can be laid out. The table is laid off into generous spaces with two inch batten, so that the material for each house, current and coming, has an enclosure of its own. The result is that he never has to look for a cut. It is where it belongs, and is not to be found jumbled in a mess with cuts for other weeks and other houses. When the date has been played, the mats and slides are stored for possible future use and he can turn instantly to any back material. As soon as material for a new play comes in, it is filed and all additional material placed in the same file, so that when he is ready to go to work, Mr. Sayre can find all of the material in one package. He

In the Independent Field

By ROGER FERRI

The Passing Week in Review

PERHAPS no week brought the important announcements that the one just ended uncovered. To begin with, virtually every studio in New York and New Jersey today is housing some independent producing unit. Bill Nigh, who ranks among the very best directors in our industry, started operations at the Jackson studio in the Bronx, working with a brilliant all-star cast. This production, which will be State righted by Bobby North and L. Lawrence Weber, will be ready for release early in the Fall.

OUT in Glendale, L. I., next week, Dell Henderson will commence work on " Sure-Fire Flint," the first of a series to be known as "Big Six" which C. C. Burr of Affiliated Distributors, Inc., will handle in the independent market. That independent exchanges in this country recognize in Hines a star who is ever welcome to the showman-exhibitor is established into a fact through announcement that already more than half of the country has been sold on this picture, on which production has not yet been started. But C. C. Burr apparently believes in doing big things in a big way, for he kept his every promise to buyers of the first Johnny Hines picture, "Burn 'Em Up Barnes," and he is well on his way to do likewise with the second offering, for the cast he announced is an exceptionally brilliant one, Doris Kenyon playing opposite Johnny. Others are J. Barney Sherry and Edmund Breese. And with Dell Henderson directing it seems as if the buyers who contracted in advance for the production will find that they made a wise move.

WE had a chat the other day with Whitman Bennett. For years, Mr. Bennett has been producing pictures for program companies. They have been generally successful and made money for all concerned. But Bennett, like many others, found that he had to wait between seven and 15 months before he obtained his investment back. So when he signed Betty Blythe to a long contract he sought a market that meant quick returns not only for himself, but for exchanges and exhibitors as well. Careful study of the distribution market convinced him that the independent field was sufficiently inviting to warrant an experiment. And that is what Mr. Bennett's invasion of the independent market virtually amounts to, for upon the results he obtains with the Betty Blythe pictures depends the status of his future operations in this field of endeavor.

BUT Mr. Bennett, according to his own statement, was compelled to enter this market. He observed that a " live " distributor with good box office attractions of merit can turn the product into cash for the producer in a comparatively brief period. And this is a fact. Take, for instance, the Warner product, whose valuation ran into six figures. The investment was returned to the Warners on "School Days" in less than seven weeks and at the end of the second month, they had disposed of their picture 100 per cent, thus getting back every penny they put into the venture plus a substantial profit on their investment. Elsewhere in this section, Dr. W. E. Shallenberger of Arrow has a few interesting words on independent production. Read it.

GIVEN the proper local co-operation and exploitation we can see nothing but success for the Whitman Bennett venture. His productions—there will be four of them—will have a good box office star, an established director, good exploitable title and producer who is known to every moving picture fan. These are facts that no showman can afford to overlook. Not in these days when the theatregoer goes shopping for entertainment. But much will depend on the local exchangeman—and the first duty Mr. Bennett owes himself is to see to it that he lines up the proper string of exchanges to distribute his product locally.

THE independent market does invite the patronage of independent producers and no producer in this business is too big or too great to overlook the field. With the proper exchanges lined up—and there are many of them—the independent producer can have his investment plus a profit returned to him within a reasonable period. And the exhibitor, after all, doesn't care where the pictures come from so long as they will make money at the box office. The trouble in the past has been due to the inactivity of the local exchanges. They have not properly cultivated the exhibitor. They resorted to a policy of watchful waiting rather than aggressiveness. They did not get back of their productions with the necessary pep. They offered little or no co-operation to the exhibitor, thus driving the latter to do business with those who were big enough to give this necessary co-operation. That was in the past. Conditions have changed and will continue to change until this market has been completely stabilized —and stabilized it will be some near day. Then the showman, the business man who caters to and co-operates with his clients will come to his own.

THE industrial crisis through which this country has been passing has forced many to do some tall thinking. This depression has hit the box office harder than ever before. Consequently, exchanges have felt the slump. And with this condition staring them in the face, they have been compelled to think as few of them thought before. This has been a blessing to the market, for the unthinking and unreliable ones are gradually being driven against a wall—and ultimately through it into oblivion. The independent market is being rejuvenated—cleansed. Only the genuine showman and business men will survive—and when the reorganization has been made 100 per cent perfect, no producer in this country can afford to overlook the independent market.

THE letter sent to Gus Schumacher of the O'Conor Productions, Inc., of Los Angeles, by Will Hays, in which the latter invites the co-operation of independent producers and distributors is an interesting one. Mr. Hays is expected to make some sort of definite announcement concerning the independents and until then we had best refrain from making any comment. There is no more sincere man in this business than Mr. Hays. He may not be a showman, but he is straightforward, honest, reliable, fair, and a business man. He can do and will do the moving picture industry a world of good. Politically, he is a power yet. Greater and more powerful than some folks think he is. But more than anything else, he has taken hold of a job on which he has set his heart to complete. And Will Hays is not the type who starts anything he cannot finish. Mr. Will Hays has accomplished more for the moving picture industry in general in the short period that he has been in office than all the efforts of other would-be rescuers who have come and gone in the past without accomplishing anything. Mr. Hays is worth his weight in gold to the moving picture industry. Time will prove that. And we, for one, are happy that soon we will get his views on the independent branch of this industry.

In the Independent Field

Showman Summer Adage on Personal Shows Again Substantiated by Miss Gene Burnell

Personal appearances have contributed materially toward holding up the box office receipts at numerous theatres, judging from reports received from managers in many sections of the country. These personal appearances of charming and clever stars seem particularly attractive and are seemingly successful in their ability to draw theatregoers when the heat invites anything but indoor patronage.

Perhaps no better example of what a personal appearance will do for a production and theatre can be utilized than that of Miss Gene Burnell, the magnetic star of the Lee-Bradford feature, "Determination." Here is a production that exceeded its original production cost, and was more than a year in making. The valuation on this production seemed prohibitive insofar as local buying was concerned, but a method was conceived whereby the picture would first be exploited locally at some first run house and then sold territorially.

But in order to maximize the attraction value, it became necessary to strengthen the offering. Charging legitimate attraction prices for a picture has become quite common, but jamming the theatre with something more than Annie Oakleys was another question and it was this question that Lee-Bradford were called upon to answer for the reason that they could not afford to plug a first run showing with the anticipation of unloading the overhead on the exchange.

So it was decided on having the star of the production, Miss Gene Burnell, personally appear in conjunction with the showing of the feature. This combination has proved effective in more ways than one—and Miss Burnell's pleasing personality has sent them away boosting for the picture. Only last week the State Theatre, in Scranton, Pa., used the services of this star, who immediately won the hearts of Scrantonians to such an extent that the house record was broken and with the weather breaks all against theatre patronage. So successful was that engagement that she was booked into Wilkes-Barre, Pa., where she repeated her phenomenal appearances and again a new mark was set up.

Miss Gene Burnell is more than a star, she is a show-woman in every sense of the word, for she is a splendid mixer and has participated in a number of civic and charitable drives where she has appeared. These have all aided in bringing business to the houses and the demand for her presence is setting a new epoch. Likewise, it is proving the contention of wise showmen that personal appearances, particularly, at this time of the year, are necessary when a high-cost production is concerned, for the profit arrangement is mutually benefiting to exhibitor and distributor.

Jean Acker (ex-Mrs. Rodolph Valentino) has better signed up for a trip over the Loew theatres, showing both vaudeville and pictures. Just how strong she will go remains to be seen.

The demand for personal appearances in New England is particularly big at this time, exhibitors there finding that they are box office business getters. There are three stars now touring New England theatres.

Richard Talmadge, the Phil Goldstone star, who, in the opinion of the writer, will develop into a great star some day, would be extending exhibitors and exchangemen a helping hand if he took off about five weeks between productions to make personal appearances. Talmadge is a great acrobatic star who makes any similar player now on the screen fade away into oblivion, but he should be given greater personal exploitation.

Peggy O'Day, one of the most promising Coast stars, is expected to make a series of personal appearances, according to word from Los Angeles. Miss O'Day is a charming young leading woman whose work in "They're Off" was the outstanding feature of that production. She will be starred in two other productions.

The owner of a park in southern Ohio last week wired several of the bigger stars on the Coast a proposition providing for a record-breaking salary for appearances at that resort. The offer was wisely turned. Moving picture stars should be able to distinguish between being shown as honest-to-goodness entertainers and mere freaks. Lay off the outdoor stuff, it will do inestimable harm.

Betty Blythe is making rapid headway on her first independent production, which Whitman Bennett is producing at the Yonkers, N. Y., studio, and which is expected will be completed late this month.

Wesley Barry, star of two Warner features to be released next season, will make a series of appearances in big first run houses he did not touch during his last trip.

HELPING THE BOX OFFICE FIGURES SPEED SKYWARD
Gene Burnell, star of "Determination," in her car in front of State Theatre, Scranton, Pa., where last week her personal appearances resulted in new house receipts record, despite hot weather. R. A. Robillard, one of Pennsylvania's livest showmen, manages this theatre

"Wild Youth" Is Finished By Abramson

"Wild Youth," Ivan Abramson's latest contribution to the independent market for early fall release, has been completed and will soon have its first private showing, according to announcment made at the Graphic Film offices. The film has been cut and titled, the only remaining work being completion of the art titles. The feature is in six reels and said to be the greatest work under Abramson's production and direction. It contains, including the late "Bobby" Connelly who died of acute bronchitis at his home suddenly on Thursday night, Virginia Pearson, "Sunshine" Mary Anderson, Julia Swayne Gordon, Harry T. Morey, Thurston Hall and Joseph Striker.

Three-Quarters of Country Sold on Warner Feature

More than three-fourths of the State right buyers in the key cities throughout the country have purchased the exclusive territorial rights of the Warner Brothers wild animal feature, "A Dangerous Adventure," with Grace Darmond, according to Harry M. Warner.

The Canadian rights to the feature have been purchased by the Regal Films, Ltd., Toronto, and the latest purchaser in the states is said to be the Independent Film Corporation, Philadelphia. Mr. Warner is authority for the statement that other deals are now in process of materialization, and these will be announced as soon as they are completed.

"Wild animal feature pictures," said Mr. Warner, "are few and far between, but when one comes along that without exaggeration is so different as day is from night, then picture fans can expect to see something that will make them sit up and take notice. In all my experience in the film business I have never seen anything more thrilling and sensational as this wild animal picture.

"Executives are privileged to boast about their features. They can laud them to the skies, but ofttimes the statements do not measure up to the calibre of the picture they are raving about. Merely as an ordinary picture enthusiast, I think that there has never been placed within the reach of enterprising exhibitors so rare and fine a treat as 'A Dangerous Adventure.' It is a feature that smacks of adventure, combining thrills and sensations and a story that holds one until the film is over and it will be relished by the masses. That is the kind of stuff that makes them want to go to the picture theatres."

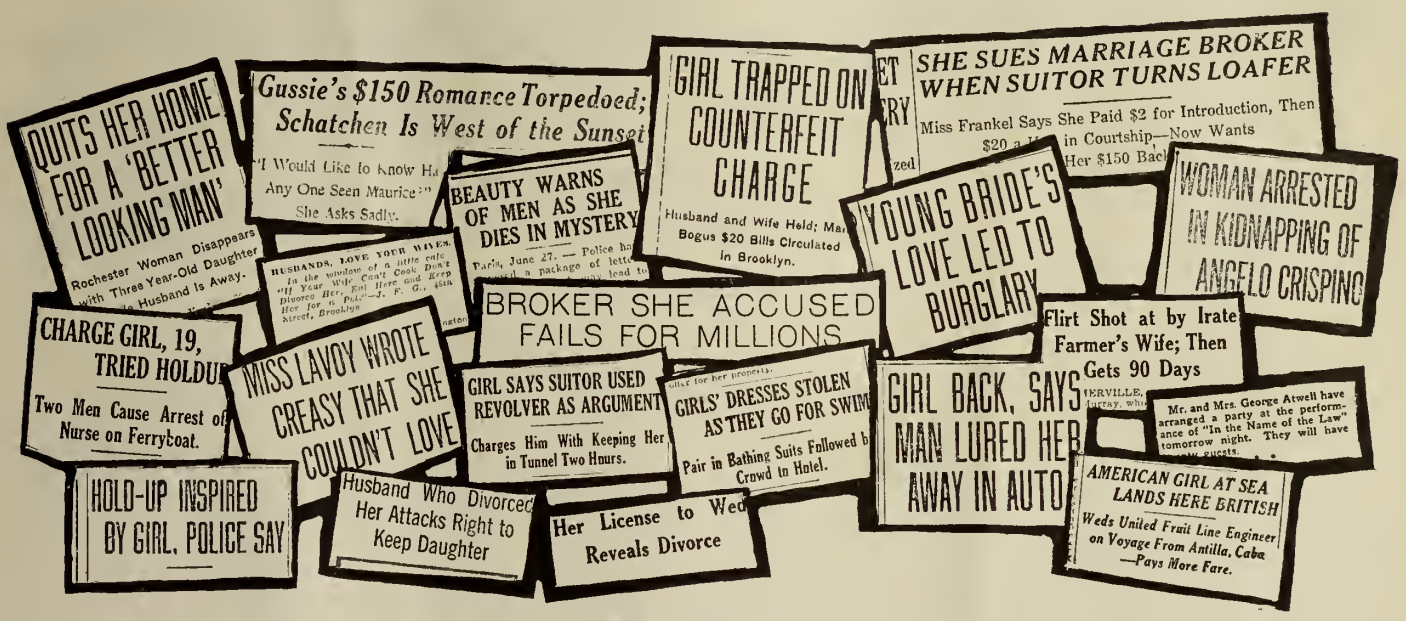
Al Lichtman Scores Big Scoop

It is a rather unusual procedure for one of the largest picture theatres in the country to book a picture after its manager has viewed only the roughest sort of "rush print," meagre titles and with the continuity still in its working stages. But that's what Fred Miller, managing director of the California Theatre in Los Angeles did this week when he booked the initial Al Lichman Preferred Pictures, Inc., feature "Rich Men's Wives," B. P. Schulberg's Gasnier production.

Shipman's First Successful

"The Man From Glengarry," the special made under the supervision of Ernest Shipman for the Ottawa Film Productions, Ltd., is reported to be a big success. Henry McRae is directing these features. The second picture will be "Glengarry School Days." Pauline Garon will be starred. The decision to make the second was reached by the firm when it was realized that Shipman turned out the first picture $20,000 cheaper than had been originally estimated it would cost to make.

From Thousands of Screens—Including Yours—the Whole World Will Learn—


QUITS HER HOME FOR A 'BETTER LOOKING MAN'
Rochester Woman Disappears with Three Year-Old Daughter
Husband Is Away.
Gussie's $150 Romance Torpedoed; Schatchen Is West of the Sunset
"I Would Like to Know Ha
Any One Seen Maurice?"
She Asks Sadly.
BEAUTY WARNS OF MEN AS SHE DIES IN MYSTERY
GIRL TRAPPED ON COUNTERFEIT CHARGE
Husband and Wife Held; Ma
Bogus $20 Bills Circulated in Brooklyn.
SHE SUES MARRIAGE BROKER WHEN SUITOR TURNS LOAFER
Miss Frankel Says She Paid $2 for Introduction, Then
in Courtship—Now Wants
Her $150 Back
YOUNG BRIDE'S LOVE LED TO BURGLARY
WOMAN ARRESTED IN KIDNAPPING OF ANGELO CRISPINO
HUSBANDS, LOVE YOUR WIVES.
BROKER SHE ACCUSED FAILS FOR MILLIONS
CHARGE GIRL, 19, TRIED HOLDU
Two Men Cause Arrest of Nurse on Ferryboat.
MISS LAVOY WROTE CREASY THAT SHE COULDN'T LOVE
GIRL SAYS SUITOR USED REVOLVER AS ARGUMENT
Charges Him With Keeping Her in Tunnel Two Hours.
GIRLS' DRESSES STOLEN AS THEY GO FOR SWIM
Pair in Bathing Suits Followed b
Crowd to Hotel.
Flirt Shot at by Irate Farmer's Wife; Then Gets 90 Days
GIRL BACK, SAYS MAN LURED HER AWAY IN AUTO
Mr. and Mrs. George Atwell have arranged a party at the performance of "In the Name of the Law" tomorrow night. They will have
AMERICAN GIRL AT SEA LANDS HERE BRITISH
Weds United Fruit Line Engineer on Voyage From Antilla, Cuba —Pays More Fare.
HOLD-UP INSPIRED BY GIRL, POLICE SAY
Husband Who Divorced Her Attacks Right to Keep Daughter
Her License to Wed Reveals Divorce

What's Wrong With The Women?

110,000,000 people throughout the length and breadth of these great United States will know the answer to the colossal question that has been puzzling hundreds of millions dead and gone—the mighty, overwhelming question—"WHAT'S WRONG WITH THE WOMEN?" woven into the fabric of a giant photoplay that is the first to truly humanize human beings. "WHAT'S WRONG WITH THE WOMEN?" will send its message whirling and swirling round the world. The curiosity of millions will be aroused. You'll be able to answer and satisfy that curiosity by showing "WHAT'S WRONG WITH THE WOMEN?"

Written and Produced by DANIEL CARSON GOODMAN

And Gentlemen,—look at this remarkable cast. WILTON LACKAYE, BARBARA CASTLETON, MONTAGUE LOVE, ROD LA ROCQUE, CONSTANCE BENNETT, HUNTLEY GORDON, JULIA SWAYNE GORDON, PAUL McALISTER, MRS. HEDDA HOPPER, MRS. OSCAR HAMMERSTEIN. It stands out in its sheer class like a beacon light thru a fog. Don't take our word for it—don't take anybody's word for it—SEE THE PICTURE WITH YOUR OWN EYES and know the facts. Here's the biggest clean-up picture the Independent market will see this Fall and Winter. YOU can sew up your play dates NOW if you use those God-given brains. Being the biggest Independent of the season, naturally it will be distributed by—

EQUITY PICTURES CORPORATION

723 SEVENTH AVENUE, NEW YORK

In the Independent Field

Heat of July Proves Jonah for Theatres, Although Exchanges Get Good Break in House Booking

With a decided change in weather reported throughout the country and a hot spell well under way generally, the theatre situation as it affected the independent distributor took a further drop last week with indications that the current month would be the dullest of the summer. However, few showmen had expected any big break in weather.

While business throughout the country was reported at virtually a standstill, the reports from New York, Chicago, Los Angeles and San Francisco were exceedingly encouraging. However, in the smaller towns the folks did not seemed to be as inclined as their cousins in the bigger centres to seek indoor entertainment. Despite this situation, however, independent exchange business held up without any change in either direction.

Manager J. Schwalin of the Rialto, Hamilton, O., apparently did so much business with Equity's "Where is My Wandering Boy Tonight?" that he writes in to the effect that "this picture is worth about 85 per cent. more rental than your average picture."

That Johnny Hines' second feature will find a ready market among exhibitors is evidenced by the fact that most reports on his first picture, "Burn 'Em Up Barnes," have all practically been good. For instance, this week L. R. Barhydt of Ozone Park, Quincy, Mass., writes saying that his audience "roared over this one" and he wants more like them.

"The Man from Nowhere," an Arrow production, did wonderful business during its three day stay at A. E. Rogers' Temple Theatre at Dexter, N. Y.

Lee Gunnison of the Royal in Atchison, Kans., is seemingly still congratulating himself for having rented Warner Brothers' "School Days," for he cleaned up with this production.

Fred Cooke revived "Berlin Via America" with Francis Ford at his New Lyric in St. Paul several weeks ago and, in spite of the heat, he succeeded in breaking his house record at a time when such a feat is seemingly impossible.

Louis Weiss of Weiss Brothers is a busy man these days closing contracts for big first run showings in representative cities of his special Old Testament feature, "After Six Days."

Here's some pleasant news that will give cause for Joe Brandt to smile: "Isobel," which was released first in the independent market about 19 months ago, is still playing and holding up strong in certain territories. It proved a cleanup for M. C. Kruchke of the Strand in Princeton, Minn.

Dr. W. E. Shallenberger On Status of Independents

Dr. W. E. Shallenberger, the aggressively enterprising head of Arrow Film Corporation, this week in a detailed statement pointed out the importance of independent production in the moving picture industry. Mr. Shallenberger directed attention to the fact that in 1922-23, according to a trade daily, out of a total of 908 productions to be released next season, 395 of them will come from independents.

Dr. Shallenberger's interesting statement follows:

"During the past year there was a great deal of talk about curtailing production, despite which fact there will be more pictures available for the theatres this year than there were last. This, in itself, is cheering news. The greatest feature of it all, though, is that the independent producers have advanced with such tremendous strides. Last year they contributed but 128 pictures to the quota of 887; this year they stand ready with an imposing array of feature productions—395 in all, an increase of 267. In other words, an advance over last year of more than 200 per cent. Another thing which must be taken into consideration is the fact that fully 50 per cent. of the 513 pictures to be released by national distributors were made by independent producing units.

"When I entered the motion picture industry, many years ago, I had a definite idea in mind. I still have it and I summed it up very succinctly in a recent letter written to the publisher of a motion picture trade journal, wherein I stated that 'the whole motion picture industry will be independent in five years.' The figures which I have quoted above would seem to point out that we are progressing rapidly toward that goal. In the last analysis the keen thinker must realize that independence represents the salvation of our industry, just as the condition which thus far has been permitted to exist, a condition which stifles not only initiative but creative genius as well, would represent its ultimate damnation unless checked.

"The only way in which a director can give the screen the best that is within him is when he is free and untrammelled. He can not function properly bound down by a system which compels him to grind out pictures to meet release dates. The only way a distributing organization can properly do business is by placing the output of various producers in open competition, one with the other, stimulating thereby the competitive spirit in the various producers which assists so materially in the creating of better product. The only way the theatre owner can continue on is if he is permitted to choose, himself, those pictures which are to be shown upon his screen. His right to existence depends upon his ability to please his patrons and keep them coming to his theatre. Under a system which makes of him merely a figurehead with practically no active participation in the running of his own house it can readily be seen that the individual plays little or no part.

"Thus I say and have said from the beginning that independence is the keynote of the entire motion picture situation. Complete independence will be the means of bringing into the industry the greatest creative brains the world has ever known. It will mean not only bigger and better pictures, but it will mean finer pictures, splendidly conceived and intelligently produced, which will stand as a monument to that sturdy group of pioneers who from the first have fought for freedom."

Read Page 273!

Gossip Of The Trade

HARRY Weiss has resigned from the presidency of the Superior Screen Service of Chicago. Weiss organized this concern two years ago. He started this week on a hard-earned vacation, following which he will return to Chicago and make known his new affiliation.

Carson and Castor, operating the Fine Arts Film Company in Chicago, have moved into their new quarters at 738 South Wabash avenue, that city.

Sam Werner, of Federated Exchange, St. Louis, is expected in this city some time this month, for the purpose of lining up product for the forthcoming season.

Bill Haggerty, formerly exploitation manager for De Luxe Film Exchange of Philadelphia, is now doing free-lance exploitation in that section.

Bobby North of Apollo Pictures Corporation, has closed a deal whereby "The Curse of Drink" will be released in Eastern Pennsylvania and Southern New Jersey by Masterpiece Film Exchange of Philadelphia.

"Ted" Dana is in New York with a print of a production about which he is particularly enthusiastic.

Joe Singer, owner of the B. & B. Exchange of Philadelphia, has purchased 15 two-reel Harry Carey Westerns from Nathan Hirsch of Aywon Pictures Corporation, for distribution in his territory.

Associated with Ben Amsterdam of Masterpiece Exchange, Philadelphia, in the distribution of the Al Lichtman product in Eastern Pennsylvania and Southern New Jersey, is Louis Korson, who is interested financially in that exchange.

Quite a number of independent film folks, who are members of the Elks, took occasion this week to romp down to Atlantic City, N. J., where the "Bills" are holding their annual convention.

While it was reported some time ago that the Lee-Bradford special, "Determination," had been purchased for New England by Harry Segal of Boston, announcement was made this week by Lee-Bradford that that territory is unsold, but that several deals are pending. Miss Gene Burnell, star of "Determination," who has been meeting with such great success everywhere making personal appearances, will in all probability appear at the first run showings of that production.

Maurine Powers and Richard Travers Head All-Star Cast of Nigh-Weber-North Picture

Production started last Friday at the Jackson studio in New York on Will Nigh's independent production for release in the Independent market through the Apollo Pictures Corporation, owned by Bobby North and L. Lawrence Weber. A brilliant all-star cast has been engaged for the initial production of a series of four. The title of the first feature is "Notoriety."

Mr. Nigh is particularly enthusiastic about his cast, which is a particularly strong one. Maurine Powers, who did such splendid work in the Will Nigh-directed feature, "Why Girls Leave Home," will have the leading feminine role. Playing opposite her will be Richard Travers, one of the most popular leading men. Others in the cast will be Mary Alden, a prominent character woman, famous for mother roles; George Hackathorne, who played successfully the titular role in "The Little Minister," and Red La Rocque.

Mr. Night will within the next few weeks announce the remainder of his cast. He is negotiating for the services of a number of well-known players. "Notoriety" will be ready for release late in August, according to information on hand, and will be given extensive exploitation by Messrs. North and Weber, who are also releasing "The Curse of an Aching Heart," directed by Harry Hoyt.

Much progress is being noted in the production of the initial Betty Blythe feature, which Whitman Bennett is making at the Yonkers, N. Y., studio. Kenneth Webb is directing. Miss Blythe will make four independent productions.

J. Barney Sherry was this week signed by C. C. Burr for the second independent feature, starring Johnny Hines. The title of this production has been changed from "Go Get 'Em Gallagher" to "Sure Fire Flint."

Work on the initial Madge Kennedy picture, "The Purple Highway," is also proceeding satisfactorily.

Eddie Polo, who is now in Europe on a tour, is expected to return late next month, when he is scheduled to start work on another serial for independent release. Reports on his first State rights serial, "Cap'n Kidd," are encouragingly good.

The Producers Security Corporation announce receipt of word from the Oscar Apfel unit in Haarlem, Holland, reporting that the first picture being made there is rapidly nearing completion. Evelyn Greeley and Carlyle Blackwell will be co-starred in this picture.

Catherine Calvert's next picture, "That Woman," being directed by Harry Hoyt and produced by Capt. Mims, is expected to be ready for editing and cutting late next month. Production is being done in New York.

New Film Begun

Wallace Reid has just finished his work in "The Ghost Breaker," his latest for Paramount, directed by Alfred Green, and now has begun on William de Mille's production of "Clarence," in which he is co-featured with Agnes Ayres and May McAvoy.

Keeping in Personal Touch

By FRITZ TIDDEN

NOTORIOUS TRAVELER HAS SUNK HIMSELF IN THE WILDS

The Toucher, himself, in person, not a moving picture, is hibernating for two weeks in his camp on Long Island

OLD JUPE and Lady Luck dealt the home team a rather severe wallop at the Catholic Protectory last Saturday in the eighth inning of the game between Paramount and Metro and handed Metro three runs; enough to tie the score and enable the Loewites to finish the game on even terms with the Mountaineers when the final downpour finished the game in the next inning. Had Paramount won they would have been tied for first place with First National.

Warren showed class for Paramount, allowing only one hit up to the eighth inning, when the first deluge came. Taking advantage of Warren's inability to properly handle the wet sphere, the Loew cohorts put their best foot forward and scored three runs on three hits and an error, making the score four all. At their turn at bat, Paramount "died" on two successive strike-outs, two singles and another strike-out. Hostilities were then suspended.

Although Arthur Loew, who pitched for Metro, had twelve strike-outs to Warren's eight, the Paramount team coming through more often with hits in the pinches.

Keator, of Paramount, starred in center field and had a perfect day at bat.

The old adage, "Procrastination is the Thief of Time," was proven Saturday at Fordham Field. First National delayed starting the game, and as a result were overtaken in the 6th inning by a downpour that put an end to the game.

Baily, the Franchiser's cub pitcher, started on the mound, but was yanked after two runs were scored from his delivery. Loges then went in but failed to stop the Pathe sluggers who gathered four runs during his term in the box. The Franchisers tried valiantly to overcome the lead in their half of the third, Rockwell's triple drove in two runs, and he scored himself, making a total of three runs. Again in the sixth with two men on, and Rockwell up, they had an excellent chance of tieing the score, but the umpire called the game on account of the deluge, with the score, Pathe, 6—First National, 3. Walker pitched a masterly game for Pathe, striking out six men and only allowing four hits. Batteries: Baily, Loges and Kelly; Walker and Higgins.

Game scheduled, Universal versus Vitagraph, and Hodkinson versus Goldwyn, postponed on account of no grounds being available.

Standing of the Teams

	W.	L.	P.C.
First National	6	2	.750
Paramount	5	2	.714
Goldwyn*	4	2	.667
Metro	3	3	.500
Hodkinson	3	4	.429
Vitagraph	3	4	.429
Pathe*	1	5	.167
Universal	1	5	.167

*Goldwyn-Pathe game of June 17th protested. Last inning will be played over again to decide winner. This game is not included in the above figures.

* * *

Hugo Riesenfeld has completed arrangements with various organizations conducting play schools during the summer months, whereby children of the poor can enjoy the entertainments at the Rivoli and Rialto Theatres free of charge. For several years Riesenfeld has granted free access to the theatre for children during the warmest period of the summer days, and this year is extending this work.

The children are not only entertained for two hours with first runs of the best pictures and the best music, but are kept from the dangerous streets during the months of school vacations. Children are brought to the theatres in groups of from 50 to 200 under the guidance of trained directors. At the end of the entertainment, the children are escorted to the different settlement houses or play schools where they are dismissed and sent home.

The Federation for Child Study, which conducts play schools accommodating between 1,000 and 1,200 children at the Ethical Culture School; Public School 4, Bronx; Madison House, New York Infirmary for Women and Children; Greenwich House, Beth Israel Hospital, Hudson Guild and Emanuel Sisterhood, is the largest group organization which will send children to the Rialto and Rivoli during July and August. Other organizations which have made arrangements with Riesenfeld are the Recreation Rooms and Settlement on Chrystie street, the Henry Street Settlement on Henry street and the Stuyvesant Neighborhood House at Ninth and Stuyvesant streets.

The dauntless movies are settling the question: "Should a Wife Work?"

* * *

Jack Keegan, for the past two years with First National Pictures, is back with Eggers Engraving Company. Mr. Keegan was with Selznick Pictures and with the Motion Picture News for three years before connecting with First National.

* * *

S. R. Kent, general manager of distribution, Famous Players-Lasky Corporation, left New York July 6 for Chicago, whence he will go to the Pacific Coast, stopping at several Paramount exchanges on the way. Among the offices to be visited are Omaha, Denver, Salt Lake, San Francisco and Los Angeles. He will be gone until the first or second week in August.

* * *

William Duncan, Vitagraph star, and Mrs. Duncan, known on the screen as Edith Johnson, are on the Pacific, Hawaiian bound, for a two weeks' vacation.

* * *

Rex Ingram has completed his latest production for Metro, the title of which has not been announced and will leave the West Coast for New York in about two weeks.

* * *

Watterson R. Rothacker, accompanied by his wife and daughter, sailed for Europe on the Majestic July 8. The head of the Rothacker Enterprises planned to go direct to London for a conference in regard to the proposed London Rothacker laboratory and then on to Paris, Berlin, Vienna, Prague, Rome and Brussels. He expects to sail for home on the Majestic September 6.

* * *

J. H. Hoffberg, of the Goldwyn foreign department staff, has returned from a trip to South America.

* * *

Film critic found fault with a movie restaurant scene that pictured more than one sugar bowl in circulation.

* * *

Eva Novak and William Reed were married recently in Los Angeles. The couple are working but will go on a honeymoon soon.

* * *

Erno Rapee, chief conductor of the mammoth Capitol Theatre orchestra, sailed last week for Europe. He was accompanied to the pier by a band, the entire Capitol house staff and S. L. Rothafel himself. Rapee will tour the continent for musical novelties.

* * *

Roy Crawford, vice president and treasurer of Associated Exhibitors, left New York City July 8 for William Early's Camp, Maine, to "rough it" for three weeks. Mrs. Crawford, their 7-year-old son, Roy, Jr., and Orlin T. Crawford, Jr., Mr. Crawford's nephew, accompanied him. The trip was made by motor.

* * *

Louis Stern, undeniably one of the screen's best character actors, has been engaged to play Captain McNaughton in "Missing Millions," now being made at the Famous-Lasky Long Island City studio with Alice Brady as star. Stern is especially known for his fine work in "Humoresque" and "The Riddle Woman."

* * *

The Pathe syndicate department has completed the fictionization of the new Ruth Roland serial, "The Timber Queen." It will be used in instalments by many papers throughout the country.

* * *

Arthur D. Hotaling is in town from the coast. Shortly after his arrival he thought he would like to live near the seashore and fitting the action to the wise he entrained for Long Beach, L. I., and went to one of the prominent hotels to see about rooms. He liked the quarters all right but when he asked the price he dropped in a faint. After a speedy return to the city he told us the hostelry wanted four times as much per day as any hotel on the coast.

* * *

Gene Burnell, star of "Determination," who has just returned from a personal appearance tour of Pennsylvania, is now enjoying a well earned vacation at Barnegat, N. J. Beginning August 1 she will commence a six weeks' personal appearance tour of New England, opening in Boston. Upon her return she will start work on another picture.

EPES WINTHROP SARGENT AND RALPH R. RUFFNER, MANAGING DIRECTOR OF THE CAPITOL THEATRE, VANCOUVER, B. C., TAKEN AT VANCOUVER

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in.

First National

BARNSTORMER. Not up to the average of the Charles Ray pictures and patrons did not hesitate in saying so. Advertising; regular. Patronage; mixed. Attendance; fair. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

CHILD THOU GAVEST ME. Above average, excellent. Little Richard Heidrick had the audience raving. Raised admission. Advertising; about twice the usual layout. Patronage; small town. Attendance; excellent. Victoria Theatre, Winnfield, Louisiana.

LOVE'S REDEMPTION. A little different type Norma Talmadge picture, but a good one. A few thought it ended in the wrong place. Will stand boosting. Advertising; ones, photos. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

MY BOY. Very good picture, but not worth the price asked. Advertising; ones, twenty-fours, sixes, threes and heralds. Patronage; mixed. Attendance; fair. W. H. Goodroad, Strand Theatre, Warren, Minnesota.

MY LADY FRIEND. Not as good as some of the other DeHaven pictures, although some funny complications arise. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

NOBODY. Here is a chance to run a picture that may not draw a dime's worth of business. Nobody is the offering and nobody comes to see it. The picture is a fairly good program offering and you can run it on an off night and please them, but don't pay much for it. Advertising; regular. Patronage; mixed. Attendance; very poor. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

RIVER'S END. Ran this on advice of people who had seen it some time ago, and, while old, we had a good print and everybody well pleased. Advertising; posters and press. Patronage; small town. Attendance; good. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, New York.

STAR DUST. A picture that got by. Railroad wreck effective. Hope Hampton only fair as an actress. Well produced and directed. Don't go making promises on this or you'll regret it. Play it as a pretty good program release and there'll be no kick, for it will please about 75 per cent. Advertising; usual. Attendance; good. Patronage; health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TOL'ABLE DAVID. We had more favorable comments on this picture than any we have had lately. The star was not known to our patrons, but has already created a following by this picture. Advertising; ones, threes, photos and cards. Patronage; small town. Attendance; fair. Kenneth Richardson, Star Theatre, Seneca, South Carolina.

WOMAN HE MARRIED. I had a half a dozen good comments on this picture. I did not see it myself, but it seemed to strike the women patrons just right. Charles H. Ryan, Garfield Theatre, Chicago, Illinois.

WELCOME VOLUNTEERS

"It pleases me immensely to read reports on pictures through this Department. Kindly forward your Report Blanks and I'll be glad to co-operate with you through this medium." James J. McGill, Palace Theatre, Coatesville, Pennsylvania.

"I receive your Moving Picture World every week, and I consider your Straight From The Shoulder Reports very good. Please send a few of your blanks to fill out, and oblige." H. W. Deutschmann, King's Theatre, Toronto, Canada.

THE WONDERFUL THING. This picture has some wonderful acting in it, especially Norma Talmadge's role. It's way above the average. Advertising; three ones, one three, one six and programs. Patronage; general. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Fox

ARABIAN LOVE. This "Sheik" picture wil satisfy about 50 per cent., not more. Those who like this kind of a picture will find it quite pleasing. Others will call it fair. Advertising; posters, slides and programs. Patronage; general. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

CHASING THE MOON. Not quite as good as other Mix subjccts. Mix is best in Westerns. This is not that type and did not please. Yes, it drew as usual; but many more like this will kill him. Advertising; billboards and heralds. Patronage; neighborhood. Attendance; good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

CONNECTICUT YANKEE. This picture is next to none. It is a laugh from start to finish, a tonic for those who haven't laughed. Advertising; newspapers, photos, ones and twenty-fours, etc. Patronage; country town. Attendance; fair. J. A. Harvey, Palace Theatre, Dixon, California.

FACE AT YOUR WINDOW. This can be said to be the best that I have ever run. A picture that is true to the conditions of today. Everyone pleased. Advertising; four sixes, four threes, eight oncs, slide and cutouts. Patronage; usual. Attendance; good. R. L. Harding, Plaza Theatre, Little Rock, Arkansas.

FAME AND FORTUNE. This picture, although a little old, is good and full of life as are all of Mix's productions. Advertising; one sheet, six sheets, newspaper, photos, etc. Patronage; country town. Attendance; fair. H. W. Harvey, Palace Theatre, Dixon, California.

LAST TRAIL. A corking good attraction and one that should please most any audience. Advertising; usual. Patronage; mixed. Attendance; fair. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

LAST TRAIL. A good Western picture with plenty of thrills. When the dam breaks there is a real flood scene. Advertising; posters. Patronage; usual. Attendance; fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

MONEY TO BURN. Not much of a picture. It could only fairly satisfy those who want to while the timc away. Advertising; posters, slide and program. Patronage; mixed. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

THE NIGHT HORSEMAN. Plenty of action, but not much story. Advertising; sixes, threes, ones, photos. Patronage; small town. Attendance; good. Robert Marsden, Noble Theatre, Marshfield, Oregon.

OVER THE HILL. Went like a house afire. People waiting out in the rain for house to open. Many came back two and three times. All yo have to do is book it and after the matinee your telephone will start working. Advertising; usual display. Patronage; everybody. Attendance; capacity. J. S. Kallet, Family Theatre, Rome, New York.

QUEEN OF SHEBA. Failure in small towns. Leave this one alone. Despite big exploitation it failed to draw. Advertising; billboards, newspaper, mailing list. Patronage; all classes. Attendance; poor. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

ROUGH DIAMOND. Good picture. Business, while pretty good, not what it should have been counting cost of picture. Advertising; extra, twenty-four sheet and newspaper. Patronage; mixed. Attendance; good. S. H. McNeill, Rideau Theatre, Smith's Falls, Ont, Canada.

SHAME. A well acted but much overdrawn feature. It is too long and much padded. The idea that a well-to-do business man would believe he was a half caste Chinese on the word of one man is ridiculous. Your standing with the movie fans will be better if you do not show this. At-

Straight from the Shoulder Reports

tendance; poor. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

THUNDERCLAP. This is the most thrilling picture we have seen in years. It is also a good story with a good moral. Mary Carr is better in this than in "Over the Hill." Don't pay too big a price for "Over the Hill." It is not worth it. "Thunderclap" is better. Advertising; posters. Patronage; rural. Attendance; fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

A VIRGIN PARADISE. A picture liked by the children. Adults not so well pleased with picture. Advertising; ones, threes, photos and newspaper. Patronage; better class. Attendance; good. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

Goldwyn

BEATING THE GAME. Good picture. Tom Moore is always good. Everyone likes him. Play this picture and you will have a full house. Advertising; photos and one sheets . Patronage; mixed. Attendance; good. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

MAN WITH TWO MOTHERS. A very pleasing and interesting picture which we got at a very reasonable price and it got good business. Mary Alden and Cullen Landis are fine in this. Could recommend it to any kind of a house. Attendance; good. Ben L. Morris, Elk Grand Theatre, Bellaire, Ohio.

THE OLD NEST. Fine, as good as "Over the Hill." You cannot go wrong on this picture. Pleased all. Patronage; town. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

Wid Gunning, Inc.

OLD OAKEN BUCKET. Not up to the standard. Probably will please the very old very young patronage. Advertising; usual. Attendance; poor. Patronage; better class. K. H. Sink, Wayne Theatre, Greenville,

Hodkinson

FREE AIR. A very fine picture. Makes you want more of this kind. Pleased the folks, that is what a fellow wants. Manager doesn't have to hide when the show is over. He can meet the people without running a chance of being mobbed. It is a good picture and the price is right. You have something to work on with this one. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

MYSTERIOUS RIDER. Another Zane Gray story full of thrills and just enough comedy to make it a wonderful success. Advertising; sixes, threes, ones and slide. Patronage; usual. Attendance; fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

RIP VAN WINKLE. Fairly good picture. Too much drawn out. Music cue they send you was promulgated by some long-haired Klux in Philadelphia. I only have 1,000 pieces for my fotoplayer so I couldn't make out whether was coming or going. The best time to put this on is during the school year. Patronage; best small town. Attendance; fair. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

Metro

THE CONQUERING POWER. Very good picture, but a little too heavy for our patrons. Advertising; newspaper, lobby display. Patronage; general. Attendance; fair. Smith & Correll, Portland Theatre, Casselton, North Dakota.

CONQUERING POWER. Don't care much for this one. French scenario. Advertising; papers and posters. Patronage; small town. Attendance; fair. J. Carborell, Monroe Theatre, Key West, Florida.

GLASS HOUSES. Viola Dana is one of the few actresses who doesn't care to look beautiful all the time. In fact you don't take the play seriously at all; you just accept it as the necessary framework for Miss Dana, so those fans who like a good, convincing story are apt to find many flaws in "Glass Houses," but those who like to be entertained and do not hold a post mortem over the plot at the end of reel five, are pretty apt to find this very satisfactory entertainment. This is the type of comedy drama that town and village people desire. Patronage; general. Attendance; good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

THE MAN WHO. Would have been a very good picture only print was cut down and in very poor condition. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

OVER THE WIRE. A fair little program picture and nothwithstanding I went after and tried for some business with this, bolstered up the bill with a good comedy, and the weather was fine, I starved to death. They won't have Alice Lake here. Advertising; one sheets, three sheets, programs mailed and distributed. Patronage; health seekers and tourists. Attendance; pitiful. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WITHOUT LIMIT. This is an unusual picture from several standpoints and certainly did please our patrons. Advertising; ones, threes, photos, cards. Patronage; small town. Attendance; fair. Kenneth Richardson, Star Theatre, Seneca, South Carolina.

Paramount

ACROSS THE CONTINENT. A very good picture and pleased, but what's the use, it cost me so darned much that I did not make a dime on it. Where these people get on at is more than we can see. Is it their intention that the exhibitor should make a cent on any picture they produce? Mr. Adolph and I are going to play quits. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

BACHELOR DADDY. Great picture, kids scored as heavily as Meighan. Patronage; best. Attendance; fair. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

BACHELOR DADDY. One of the finest pictures we have ever had the pleasure of showing our patrons. We believe it a credit to Mr. Meighan, Famous Players, and the industry. With the possible exception of "Inside the Cup" we have never had so many favorable comments from our patrons. Advertising; weekly newspaper, sixes, threes, ones and photos. Attendance; excellent. Ryan & Kundert, Empress Theatre, Beresford, South Dakota.

FOOL'S PARADISE. This one proved to be a winner for us and was held over extra three days. The exploitation campaign put over by Paramount's Exploiter from Cincinnati woke up the town and we played to "old time" business. Advertising; newspaper, stunts, ballyhoo, post cards and bill boards. Patronage; general. Attendance; good. Fred Tynes, Columbia Theatre, Portsmouth, Ohio.

GAME CHICKEN. Just a fair Daniels release; fair entertainment. Advertising; newspaper, lobby, windows. Attendance; poor. S. N. Chambers, Palace Theatre, Wichita, Kansas.

IDOLS OF CLAY. Mae Murray in a very good outdoor picture which pleased all. Photos and sheets have drawing power. Advertising; photos, sheets and heralds. Patronage; town. Attendance; good. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

LAW AND THE WOMAN. One of the best features Paramount has sent us in a long time. Every one enjoyed it. Holds you to the last reel. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widenor, Opera House, Belvidere, New Jersey.

LITTLE MINISTER. Very good. Advertising; extra space. Patronage; mixed. Attendance; good. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ONE GLORIOUS DAY. Something different and a good clean picture. Pleased 100 per cent. Advertising; lobby, program, newspaper, billboards. Patronage; mixed. Attendance; poor. G. E. Skilkett, St. Denis Theatre, Sapulpa, Oklahoma.

PRINCE THERE WAS. A very fine picture. Drew well, everybody satisfied. Advertising; lobby, slides, extra newspaper. Patronage; family. Attendance; good. J. A. McNear, Jr., Hill Opera House, Petaluma, California.

RED PEACOCK. Pola Negri is a very fine actress but she is not very popular and for our patrons does not pull very well. Advertising; regular. Patronage; mixed. Attendance; fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

ROOKIE'S RETURN. Not nearly so well liked as "23½ Hours' Leave." Good acting, but a weak story. Comedy situations lacking. Advertising; ordinary. Patronage; rural. Attendance; poor (due possibly to rain). L. P. Frisbee, Community Theatre, Meredith, New York.

SATURDAY NIGHT. A real DeMille production. Bound to make good in almost any house. Advertising; big. Patronage; middle class. Attendance; good. D. Buss, Star Theatre, Tonawanda, New York.

Straight from the Shoulder Reports

Pathe

MONEY CHANGERS. Here is a picture that is hard to beat in the way of acting, story and scenery. Audience well pleased. Advertising; regular. Patronage; small town. Attendance; very poor. Kenneth Thompson, M. W. A. Hall Theatre, Hancock, Wisconsin.

R-C

CALL OF HOME. An excellent picture that pleased 100 per cent. Advertising; posters, photos, slide and handbills. Patronage; mixed. Attendance; fair. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

EDEN AND RETURN. A fair program picture. Doris May a cute little actress. On the Doris May pictures I take particular pains with my "short stuff." It's advisable as this little star's product is rather light. Advertising; usual. Attendance; fair. Patronage; health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SEVEN YEARS' BAD LUCK. Nothing to it, did not take at all. If given to me gratis would not show it. Advertising; regular. Patronage; small town. Attendance; poor. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

TWO KINDS OF WOMEN. A good clean western with Pauline Frederick as star. Pleased 90 per cent. Advertising; regular. Patronage; mixed. Attendance; fair. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

Selznick

CLAY DOLLARS. Drew fair business. A few kicks, but pleased majority. Advertising; newspapers, lobby and slides. Patronage; mixed. Attendance; fair. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

DE LUXE ANNIE (Revival). Owing to an electrical storm, attendance was very poor; but had an unusual number of favorable comments. It was so different from the usual program picture of today that it was almost a novelty. Advertising; usual lobby, ones and photos. Patronage; small town, mixed. Attendance; poor (as above). T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

Universal

ACROSS THE DEAD LINE. Very good Western picture; clean cut. This kind of picture will appeal to all. Advertising; one, three, photos, slide, newspaper. Patronage; family. Attendance; fair (against tent show). E. T. Dunlap, Dunlap's Theatre, Hawarden, Iowa.

BLAZING TRAIL. Very good, but unfinished. Star must clear himself of charges against him before I run any more of his. Advertising; ones and photos. Patronage; small town. Attendance; fair. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

MOONLIGHT FOLLIES. Fair program; no protests, no bouquets. Advertising; newspaper. Patronage; small town. Attendance; poor. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

SHORT SKIRTS. Just an ordinary program picture; received no compliments. Advertising; ones, threes, photos, newspapers and screen. Patronage; neighborhood. Attendance; good. Edw. W. Weiner, Windsor Theatre, Canton, Ohio.

Comedies

CIRCUS DAY (Federated). This is a very good little picture. Will go good with the children. Advertise it for the kids and the kids will fall for it. It's more of a drama than comedy. Wm. Thatcher, Royal Theatre, Salina, Kansas.

HANK MANN COMEDIES (Arrow). Have used three of these and they all are very good slap stick comedies, reasonably priced, too. Advertising; one sheets. Patronage; small town. Attendance; good. E. A. Oestern, Oestern Theatre, Harpers Ferry, Iowa.

I DO (Pathe). Very good Harold Lloyd comedy, book it. Advertising; regular. Patronage; small town. Attendance; good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

PEGGY BE GOOD (Universal). This is a dandy. Pleased good audience. William Thacher, Royal Theatre, Salina, Kansas.

SAILOR MADE MAN (Pathe). Best Lloyd yet. While there was no hilarious applause at one time, the patrons were well pleased. Advertising; extra. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

SHE SIGHED BY THE SEASIDE (Sennett F. N.). Took very well here. Better than average. Attendance; fair. A. La Valla, Community Theatre, Bethel, Connecticut

TIN CANS (Universal Century). Good, where wonder dog takes. Advertising; regular. Patronage; small town. Attendance; fair. Centennial Theatre, Lowell, Wisconsin.

TORCHY A LA CARTE (Educational). A very good comedy. You can always bank on Johnny Hines making a good comedy. Advertising; slide and one sheet. Patronage; better class. Attendance; good. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

UNCLE TOM WITHOUT THE CABIN (Famous Players). An old Mack Sennett two-reeler, liked it myself and believe majority of patrons liked it still better, as have received more favorable comments on it than on any other two-reeler for some time. Much of the credit is due Turpin. Advertising; none, except announced on monthly program. Patronage; village and rural. Attendance; fair. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

Serials

HURRICANE HUTCH (Pathe). A number of boys panned this, but as I just finished this serial I must say that it was as good as the average. Had as good a night for the last chapter as the first one, so I figured it wasn't so bad. Patronage; small town. Attendance; good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

Short Subjects

WHITE MOUSE (Educational). Rather good short play, only objection was not a longer picture. Curwood pictures always take well here. Advertising; threes, ones, slides and lobby. Patronage; mixed. Attendance; average. M. J. Bradley, Airdrome Theatre, Thornton, Arkansas.

State Rights

BURN 'EM UP BARNES (Affil. Distributors). A live wire picture. You cannot boost it too much. Rotten print sent us from Cincinnati. Advertising; posters. Patronage; rural. Attendance; good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

DEVIL DOG DAWSON (Arrow). I didn't see it, but I heard it was very good and Hoxie is a good star and drew well. Pleased 85 per cent. Patronage; mixed. A. E. Rogers, Temple Theatre, Dexter, New York.

SCHOOL DAYS (Warner Bros.). A splendid picture. Good title, story and well acted. Attendance good considering season. Did not make money because film rental was twice what it should have been. Advertising; newspapers, lobby, slide, window cards, etc. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

TEN NIGHTS IN A BARROOM (Arrow). The same old story which seemed to have too much sad stuff to set well with my patrons. They praised the acting, said it was a good picture, but didn't like the sadness, barroom stuff, etc. Business fell off bad on second day. Advertising; ones, threes, sixes, window cards, heralds, newspaper, slides. Patronage; mixed. Attendance; poor. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance.....
Good, Fair, Poor

Theatre .....City .....State .....

Date .....Signed .....

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"In the Name of the Law"

Picture of Family Life With Strong Dramatic Touches Should Have Wide Appeal—An F. B. O. Production.

Reviewed by Mary Kelly.

At least one feature about this production is strikingly different. Burlesque, which has long been considered indispensable in connection with screen portrayals of the American policeman, is entirely absent. Here is a sincere human treatment of the side of life of which the public usually hears nothing. This should mean very definite success for the picture with the entire brass-buttoned tribe, as well as the not inconsiderable number of those who have always been in close sympathy with the policeman and his troubles.

It can be capitalized upon as a delayed appreciation of the corner cop. But with one important consideration—it is not propaganda. It is not, as might be guessed, a depiction of the public sacrifices of the average official, so much as it is a story of one individual devised simply for entertainment. The policeman and his family are the principals and the emphasis on loyalty and affection in the home is the first motive. This is evident at the start, where one is drawn into the atmosphere with that peculiarly intimate feeling that he is a privileged spectator amid the experiences of an interesting household. While there may be some criticism that the domestic angle has been over-played, and an unnecessary amount of footage devoted to sentimental passages, this will not mean a general disappointment. With the majority it will all be counted as heart interest, and will be appreciated for its quantity, as well as quality.

A scene that has been conceived and handled with skill is the bank robbery which culminates in the father shooting his own son under the mistaken impression that he has run down the culprit. The trial that follows is another successful dramatic achievement. The cast is commendable for the whole-souled interest, which each displays, and together with the director, deserves credit for the naturalness of the performance.

The exploitation possibilities, as has already been demonstrated, are tremendous.

The Cast

Patrick O'Hara.....Ralph Lewis
Mrs. O'Hara.....Claire McDowell
Mary (at the age of eighteen years).....
..... Ella Hall
Mary (at the age of six years).....
..... Josephine Adair
Harry O'Hara (at the age of nine years)..
..... Benny Alexander
Harry O'Hara (at the age of twenty-two years) .....Emory Johnson
Johnny O'Hara (at the age of eight years)
..... Johnny Thompson
Johnny O'Hara (at the age of twenty years)
..... Johnnie Walker
Mr. Lucus.....Dick Morris

Story and Scenario by Emilie Johnson.
Direction by Emory Johnson.
Length, 6,126 Feet.

The Story

Patrick O'Hara, a kind-hearted policeman, comes upon a lost child who has stolen some milk, and instead of punishing her, takes her home. In the morning the paper informs him that she has run away from the orphanage and his wife and he arrange to adopt her. As times passes the youngest son, Johnny, grows more and more fond of Mary and plans to marry her. The other son, Harry, is working his way through law college, and is accused of stealing several hundred dollars. When word of this reaches his home, the mother is so overwhelmed with disappointment that both Mary and Johnny contrive, separately, to get the money somehow to clear Harry. On the night when the bank is robbed, Johnny is unfortunately on the grounds and is accused of the theft. At the trial it looks hopeless for him until his brother, Harry, starts on his plea for the defense. A confession from the real culprit is forced and it ends happily. Harry, too, is cleared of the charge of the theft.

IN THIS ISSUE

"Always the Woman" (*Goldwyn*)
"A Self-Made Man" (*Fox*)
"The Ladder Jinx" (*Vitagraph*)
"Bing, Bang, Boom" (*Western Pictures*)
"Human Hearts" (*Universal*)
"If You Believe It, It's So" (*Paramount*)
"Destiny's Isle" (*American Releasing*)
"In the Name of the Law" (*F. B. O.*)

"The Hillcrest Mystery"

For a murder mystery melodrama, this three-reel Pathe Playlet, originally issued in five reels, certainly fulfills its missions and lives up to the title. The spectator is led to suspect the wrong man and the actual culprit and his assistants are carefully concealed until the last, and there is also an unexpected twist brought in to supply the motive. At the same time, you do not feel that you have been imposed upon as you can look back and see the reason for the action throughout. Irene Castle gives a satisfactory performance of the leading role; her gowns indicate, however, that the picture was made some time ago. Others in the cast include Wyndham Standing, Ralph Kellard and J. H. Gilmore.—C. S. S.

"The Bride to Be"

This is certainly a "moving picture" comedy for a large majority of the action, which is cleverly done, occurs while the hero is continually on the move; while he is walking down the street in negligee he extracts complete outfit from a knapsack of a fellow pedestrian and even shaves himself; also on being found out he discards his ill-gotten garb while running down the thoroughfare. There are some other comedy elements, but this is the cleverest angle to the picture, which is a single reeler distributed by Pathe and is one of the best in which Paul Parrott has been starred.—C. S. S.

Seeing Scotland

The highlands and lowlands of Scotland are seen in this Kineto Review. Sights of much historic interest are pointed out, as well as those which have not yet been covered with history's glamour, but which, nevertheless, are none the less interesting. One of these is the single span bridge, the largest of its kind in the world, at Connel Ferry on the Firth of Lorne. A delightful trip on the lakes in the "Rob Roy Country" is also taken pictorially. —T. S. daP.

"The Ladder Jinx"

A High-Class Vitagraph Comedy That Will Make 'Em Laugh Heartily by the Comicality of Its Situations and the Clever Treatment

Reviewed by T. S. daPonte.

With a story that is exceptional in that it carries on through from beginning to end without a breakdown at any point, and with a plot that is extremely clever combined with acting that is fine in every respect, "The Ladder Jinx" must be considered nothing less than a film comedy gem.

Neither must it be left unremarked that there is not a foot of the production that is not altogether "clean," and there is not a semblance of undesirable suggestiveness. The clever captions, too, are deserving of praise.

A comedy of this sort, while it is full of angles that can be used for exploitation purposes, is also bound to receive a great deal of publicity by word of mouth advertising. Any audience will find it a joyful privilege to recommend it to their friends.

Heart interest is not lacking, and in fact plays a conspicuous part, even though the picture is a riot of comical situations from beginning to end. There is a naive thrust at the superstitiously inclined, and a great number of the hero's mishaps are directly attributable to his fiance's fear of a bad luck omens.

The Cast

Arthur Barnes, a bank teller...Edw. Horton
Peter Stalton, retiring cashier.....
..... Tully Marshall
Thomas Gridley, Barnes' uncle...Otis Harlan
Cheyenne Harry, a crook.....Ernest Shields
James Wilbur, bank president.Wilbur Higby
Richard Twing, another teller..Colin Kenny
Sam, bank porter.....Max Asher
Helen Wilbur, bank president's daughter..
..... Margaret Landis

Adapted from Story by Edgar Franklin.
Scenario by David Kirkland.
Directed by Jesse Robbins.
Length, 5,068 Feet.

The Story

Arthur Barnes' fiancee makes him promise to find a ladder under which he had walked earlier in the day, and cross back under it so as to remove "the jinx." He finds the ladder, is accused of using it to rob a house, is pursued by the police, and, as he passes the bank where he is employed darts in just as two robbers are making their exit. He is found there by the bank president, his fiancee's father, who had been notified that the bank was being robbed, and realizing the predicament in which circumstances had placed him, he again flees. He is finally captured, brought into court where all evidence seems against him until by a queer twist of fate a witness appears who had seen the real bank robbers and who had recovered the loot from them. Barnes is thereupon released and he and his fiancee are happily reunited.

"Treasure Bound"

Jack White comes across with a surprising number of original gags in this two-reel production of his for Educational release. All of them are laughable and they evoke a wonder at White's ingenuity. The story deals with balloonists competing for a hidden treasure, their perils in the air and in the treasure cave. Lige Conley is featured and colored players figure largely in the comedy. This short subject should make good in theatres of every character.—S. S.

Newest Reviews and Comments

"Human Hearts"

Universal Presents House Peters in Fine Adaptation of Old-Time Heart Interest Melodrama.

Reviewed by C. S. Sewell.

Another of the famous old-time stage melodramas which proved a great box-office success in its day has reached the screen. It is Hal Reid's "Human Hearts" and is presented by Universal as its newest Jewel production. This picture is not of the rip-roaring thriller type, but as the title implies, depends for its appeal on its heart interest, and no bet has been overlooked along this line. There is the blind mother, the half-witted brother, the hero with a bad wife who deserts him for another man, taking their baby with her and who is himself unjustly imprisoned, convicted of killing his own father, and goes to jail to shield his wife.

All of these, and other subordinate angles which tug at the heart strings, have been played up to the limit and the result is a production that should prove a box-office winner, for it will appeal to audiences that like this type of rural melodrama, and these are in the big majority. The story has been well-handled by Director King Baggott, but could probably be shortened to advantage.

This picture has the advantage of an unusually fine and well-balanced cast, headed by House Peters. He is well cast as Tom Logan, his sincerity and wholesomeness and fine ability being particularly suited to the role. Then there is Russell Simpson, who gives an excellent portrayal in a role that suits him, that of the stern, unyielding father. George Hackathorne gives a fine performance as the younger brother, who loses his mind as the result of an accident, while Edith Hallor lends conviction in the thankless role of Tom's wife, and Gertrude Claire is a fine selection for the blind mother. The subordinate roles are also well taken care of.

A feature of this production, which stands out strongly, particularly in the opening scenes, is the unusually beautiful photography, there being several soft-focus effects.

The Cast

Tom Logan.....House Peters
Paul Logan.....Russell Simpson
Ma Logan.....Gertrude Claire
Jimmie Logan.....George Hackathorne
Old Mose.....George W. West
Carolina ..... Lucretia Harris
Barbara Kaye.....Edith Hallor
Benton ..... Ramsey Wallace
Ruth ..... Mary Philbin
Seth Bascom.....H. S. Karr
Ran Schreiber.....Snitz Edwards

Adapted from Hal Reid's Stage Play.
Scenario by Lucian Hubbard.
Directed by King Baggott.
Photographed by Victor Milner and Otto Dyar.
Length, 6,350 Feet.

The Story

Tom Logan, son of the village blacksmith, lives in contentment until along comes Barbara Kaye, an unscrupulous woman, enters his life and seeks to marry him, believing he will inherit property which he does not know is rich in coal. Tom's father forbids the match and disowns him. Barbara marries him and a daughter is born, but Barbara soon tires of the small town life and when a former pal turns up she elopes with him, taking the child. Tom's father is killed by her companion in a fight and Tom is accused and found guilty. After serving several years he is pardoned as Barbara, because of the ill treatment of her companion, has told the whole story. Tom believes she was guilty of the murder and went to jail to save her.

On his release from prison Tom goes to see his wife to try and get back his child. He arrives in time to save her from the vengeance of her companion, but in the fight Barbara is shot trying to shield Tom. This is instrumental in causing Tom and Barbara to become reconciled and he nurses her back to health and happiness.

Program and Exploitation Catchlines:

One of the Stage's Most Celebrated and Successful Melodramas Brought to You as an Unusually Fine Motion Picture.

A Wonderful Melodrama That Will Tug at Your Heart Strings, Portrayed by an Unusual Cast, Including House Peters, Russell Simpson and George Hackathorne.

Exploitation Angles: Make it clear that this is a new version of the famous drama by the father of Wallace Reid, and not a revival of the old five-reeler made some years ago by the same company. Bear down hard, for the oid-timers still remember kindly this once famous money maker. It should repeat its financial success if properly urged.

"A Self-Made Man"

Favorable Production of Popular Magazine Story Stars William Russell Made by Fox.

Reviewed by Mary Kelly.

A popular story has been interpreted on the screen, in this, with an unusual amount of snap and good taste. William Russell, as the hero of George Horace Lorimer's novel that attracted attention first in the Satevepost, knows what to do with this exceptionally likable role. His performance, thanks partly to fine directing, is the most interesting which he has recently offered.

From the model screen he-idol to the typical he-graduate of our modern colleges is quite some jump, and the screen version is a triumph in not coloring the original material. Jack Spurlock, Jr., is thoroughly human and lacking in some of the highly-esteemed virtues. He thinks life was invented to furnish him with pleasure, but when he finds he is mistaken in this, he is not the least embittered. When he is called upon to earn his own living he does so in the most entertaining ways possible. As a prize-fighter, as a reporter, then as a stock-broker (all three times he takes part in some scenes that are original and amusing).

You can appeal to men, particularly, in exploiting this picture. Almost everything it contains in the way of dramatic interest, its style of humor and general motive mark it as a man's picture. But the light and pleasing manner in which the material has been handled will bring appreciation from feminine fans, too. The sub-titles contribute a certain smartness and are not too long.

The Cast

Jack Spurlock.....William Russell
Anita Gray.....Renee Adoree
Aunt Lydia.....Mathilde Brundage
Jonas Spurlock.....James Gordon
Hugo Bonsall.....Richard Tucker
Detective ..... Harry Gribbon
Kato ..... Togo Yamamoto

Adapted from the Stories, "Jack Spurlock, Prodigal," by George Horace Lorimer.
Scenario by Monte M. Karterjohn.
Direction by Rowland V. Lee.
Length, 4,920 Feet.

The Story

"A Self-Made Man" describes the adventures of a young man who is sole heir to his father's fortune. The son drives a fast car and studies art with a capital A, but has little use for business. He breaks into the newspaper headlines because of his peculiar exploits, and his father, in an angry moment, disowns him. Then his sweetheart turns him down. The future seems black, but events prove him to be a go-getter, and he comes out at the top of the heap.

Program and Exploitation Catchlines:

He Was An Artist—He Painted His Name On Another Man's Canvas—He Was a Prize-Fighter, But He Couldn't Fight; Then He Decided to be a Reporter, But He Couldn't Write—Then He Played the Stock Market and the Gods and the Right Girl Smiled On Him.

"Bing Bang Boom"

David Butler Star of Enjoyable Small Town Comedy Drama Distributed Via State Right Market.

Reviewed by C. S. Sewell.

David Butler's newest starring vehicle, "Bing, Bang, Boom," distributed on the State right market by Western Pictures Exploitation Company, is an enjoyable comedy drama of small town life. The story is obvious and follows along familiar lines with a lack of suspense as you are satisfied that the hero, even though appearances are against him, will outwit the political boss and win the girl. There are no sub-titles in the direction and much of the action and situations are obvious. There is nevertheless a pleasing wholesomeness and quite a little good, clean comedy which coupled with the absence of any complex problem or necessity for deep thought in following the theme makes the production a satisfactory entertainment, particularly during the warm days.

At the Washington Theatre, New York, a neighborhood house, the comedy touches all registered and the audience was apparently pleased with the picture as a whole. Much of this was due to the wholesome and likable personality of the star and also to the fine character-comedy work of Carl Stockdale as a good-hearted rube station agent. There is also a good fight in this picture between David Butler, who is no pigmy himself, and a burly thug, which seems to be very real.

Doris Pawn, who is attractive to look at, fulfills the requirements of the role opposite to her and the remainder of the characters are satisfactorily portrayed.

A pleasing feature of the development of this story is the fact that the hero is an everyday character who does not do impossibly heroic things, for instance when he goes to rescue the girl, the thug fells him with a bar and it is the girl's father who does the rescuing.

The title is somewhat misleading for this type of story, as it is a nickname for the hero and does not indicate a "thrill-a-minute" picture.

The Cast

Bertram Bancroft Boom.....David Butler
Ruth Warren.....Doris Pawn
Ellis Turner.....Ed. Wallock
Mrs. Jonas Boom.....Kate Toncray
Paprika Blake.....J. M. Carlyle
David Hudge.....Carl Stockdale
Sheriff Warren.....William Walling
Fred Patterson.....Bert Hadley
The Mayor.....William Duvall

Adapted from Magazine Story by Raymond Leslie Goldman.
Scenario by Vance Wethered.
Directed by Fred J. Butler.
Length, 5 Reels.

The Story

Bertrand Bancroft Boom, nicknamed "Bing, Bang" Boom, through ill luck has hard time keeping a job. Settlement of a war claim of his grandfather's bring him $20,000 and he is persuaded to buy a country hotel. Visiting the place he finds he has been buncoed, but with the aid of the editor of the village paper he succeeds in finally getting the best of the village boss who has cheated him. He also opens the hotel as a health resort and wins the hand of one of the town's belles after having experienced many difficulties, including a fight with a thug hired to beat him.

Program and Exploitation Catchlines:

Pleasing and Enjoyable Story of an Unsophisticated Young Chap's Fight Against a Grafter Who Has Buncoed Him.

A Story of a Likable Young Chap Who Does Not Do Impossible Things, But Who Makes You Like Him Because of His Sincerity and Whole-heartedness.

Exploitation Angles: Match the title and whoop it up with jazz lines to convey the idea of the action. But make it plain that it is just a story and not a disjointed collection of sure fires.

Newest Reviews and Comments

"If You Believe It, It's So"

Paramount Presents Thomas Meighan in Unusual Reformed Crook Story With Strong Appeal.

Reviewed by C. S. Sewell.

There is a wealth of appeal to the better instincts of mankind for those who attune themselves to the mood of the story in "If You Believe It, It's So," a Paramount picture, starring Thomas Meighan. At the same time, however, it is not preachy but entertaining. The picture is unique in theme. It is said to have been one of the stories selected by the late George Loane Tucker to follow "The Miracle Man." In fact, it is reminiscent of that production for not only does the story deal with a city crook who is led to better life through the influence of a kindly old man, but also, as in "The Miracle Man," Thomas Meighan is the crook and Joseph Dowling the old man. Then, too, you are kept in ignorance at the beginning of the picture of the fact that the hero is a crook.

Very fine portrayals of types also characterize this production; particularly noteworthy is the work of Theodore Roberts in an unusual role, decidedly out of the ordinary. Joseph Dowling is interesting and registers well as the patriarch whose simple faith and kindness causes the crook to return the wallet he has stolen from him. Pauline Starke is excellent as the simple country girl who has faith in the reformed crook and Charles Ogle is excellent as the lovable, poor and proud old colonel with too great a fondness for drink. Thomas Meighan is well-suited to the role which he portrays, and Ed. Brady is a gem as the country constable, a role from which he extracts a lot of homely humor.

It is a pretty story of the simple faith of small town folk and moves along at an easy pace, except for a crackerjack fight between the hero and a bartender, which is unusually realistic. If you believe that a hardened city crook can be so easily influenced as to desert his companions and seek the country to start life anew and holds to his high ideals despite all setbacks, because of the influence of the girl; the appeal of the story is strong. As one of the characters expresses it in speaking of the hero's change of heart, "It was all pious guff but he believed it, and if you believe it, it's so."

Director Tom Forman deserves praise for the manner in which he has transferred to the screen the atmosphere and appeal of the story; however, the satisfactory denouement has been somewhat forced in the sub-titles.

The Cast

Chick Harris.....Thomas Meighan
Alvah Morley.....Pauline Starke
Ezra Wood.....Joseph Dowling
Sky Blue.....Theodore Roberts
Col. Williams.....Charles Ogle
Frank Tine.....Charles French
Bartender.....Thomas Kennedy
Constable.....Ed. Brady

Story by Perley Poole Sheehan.
Scenario by Waldemar Young.
Directed by Tom Forman.
Length, 5 Reels.

The Story

Chick Harris, a crook, takes a wallet away from an old man who is so obviously downhearted that he tries to help him and finally is so impressed with the old man's simple faith that he decides to go to the country and start life anew. There he meets Col. Young and his niece, Alvah, and despite many vicissitudes which jar his faith in the sincerity of the country-folk, through the good influence of Alvah he fights the good fight and his better self conquers to such an extent that when a former pal appears with a supposedly philanthropic scheme by which he is to cheat the country people, Chick outwits him, secures the money and builds an orphanage. One of the townsmen who is as big a crook as Tom ever was, seeks to double-cross him, but his scheme is discovered and all ends happily and Tom wins Alvah.

"Destiny's Isle"

American Releasing Corporation Offers Picture That Is Materially Attractive But Lacking in Strong Story.

Reviewed by Mary Kelly.

Catering to the desire for material beauty, framing a rather impossible but spectacular story, "Destiny's Isle" is not unlike many other productions of a type that has made good. The plot, itself, judged without regard for its ornamentation, does not register. It is unreal and far-fetched. But the production embraces many popular effects, and where theatre patrons come to see beautiful clothes, airplanes and attractive settings, they will find satisfaction. The Florida settings are unusually picturesque. Aided by good photography, the residential and garden scenes have an appeal that is at times dazzling. There are several shots of the ocean and the beach that add a refreshing touch.

Due to somewhat hasty construction there is an effect of overcoming all obstacles with amazing and unnatural swiftness. The social barrier of the prince-and-beggar-maid type is too easily bridged and the struggle on the rocks, so familiar in screen finales, avoids tragedy too obviously in the sudden arrival of the aeroplane. This fault is noticeable in minor incidents as well. The solution of the various difficulties should have entailed more suspense. The cast offers little that is new in the way of types or interpretation with the exception of George Fawcett, who is as usual, an entertaining figure.

The Cast

Lola Whitaker.....Virginia Lee
Tom Proctor.....Ward Crane
Florence Martin.....Florence Billings
Arthur Randall.....Arthur Housman
Judge Richard Proctor.....George Fawcett
Lazus.....Wm. B. Davidson
Dr. Whitaker.....Mario Majeroni
Mrs. Pierpont.....Ida Darling
Mr. Ripp.....Albert Roccardi
Mammy.....Pauline Dempsey

Story and Scenario by Margery Land May.
Direction by William P. S. Earle.
Length, 5,496 Feet.

The Story

Tom Proctor, seeking solitude in his motorboat upon considering himself jilted by seeing his sweetheart in his rival's arms, is wounded in a thunderstorm and found the next morning by a girl on a neighboring island. Learning of his whereabouts, the former sweetheart and her guardian find Tom in the company of the island girl and he valorously quiets their innuendos by declaring the girl his wife. The former sweetheart, in her pique, contrives to place Tom in a predicament from which he is rescued by the island girl. The rival exposes the young woman's trickery and Tom marries his island girl.

Program and Exploitation Catchlines:

The Romance of a Girl from a Desert Isle and Her Advent Into Society—Here She Finds Jealousy and Intrigue—Back on the Lonely Isle She Finds Respite and Once Again True Love Finds Her.

Movie Chat No. 21

United States Senator Robert L. Owen, of Oklahoma, is seen speaking in praise of the Federal Reserve Act, in this film. He tells about how it enabled the United States to raise $40,000,000,000 for the World War, and placed this country in the van of all the world's financial powers. There are also shown pictures that present the way food is handled and served in the dining cars of the nation's great railroads from the time it is first put into the refrigerator cars. Pictures of travel, physical culture and hazardous navigation complete the reel.—T. S. daP.

"Always the Woman"

Goldwyn Presents Betty Compson and a Fine Cast in a Picture With a Background of Romance Aboard Ship and in the Egyptian Desert.

Reviewed by T. S. daPonte.

Starting off with what gives promise of being a fine story, carrying the interested spectator along absorbed in the graphic details of the presentation, "Always the Woman" suddenly sags toward the latter half and at the end leaves the bewildered onlooker wondering why the theme couldn't have been carried on logically throughout.

Though as a story the latter half of the film does not measure up to the strength which the first part carried, there is, however, no let up in the fineness of the settings, in the vivid photography, the artful acting, or the smart clothes worn by the women.

Miss Compson, as usual, gives an impressive portrayal of the character she impersonates. Her acting is exceptionally praiseworthy because of its artful naturalness, and the entire cast backs her up in a way to give an adequate background for her art.

With its desert surroundings, an amorous sheik who lets no law of right stand in the way of his wooing, the pyramids of ancient Egypt, and a theme of reincarnation to lend it mystery the production has many angles from which to play upon the feelings of the movie fans, as well as many angles from which the resourceful exhibitor can draw inspiration for exploitation.

The Cast

Celia Thaxter.....Betty Compson
Boone.....Emory Johnson
Mrs. Boone.....Doris Pawn
Reginald Stanhope.....Gerald Pring
Mahmud.....Richard Rosson
Vaudeville Manager.....Arthur Delmore
Kelim Pasha.....Macey Harlam

Story by Perley Poore Sheehan.
Directed by Richard Rosson.
Photographed by Ernest G. Palmer.
Length, 5,450 Feet.

The Story

Celia Thaxter, an American vaudeville actress, on her way to Egypt, plights her troth to Reginald Stanhope, a fellow passenger on the steamer. Arrived in Egypt those two with a retinue start on a treasure hunt in the desert under the supervision of Kelim Pasha, who had also been a passenger on the boat. Far from civilization and in his desert domain Kelim Pasha shows his true colors and makes advances to Celia, and Stanhope, who it develops was simply a tool of Kelim Pasha, forsakes her. But another woman in the party kills Kelim, and leaves Celia free to find happiness with an American whose life she had saved while on the steamer.

Exploitation Angles: Sell the star and the colorful settings, stressing the Egyptian locale. Knowing Miss Compson, they will realize that the picture will be eye-pleasing and not demand too much logic in the story.

Two Hy Mayer Travelaughs

"Montmartre" and "The Children of France," each in one reel, are unsensational descriptions of differing phases of life and pleasures in France. The first one is rather more prosaic than the title might suggest. It consists largely of scenes and human types that have often been seen before, brightened rather obviously by the touches of Hy Mayer. The second contains more amusement. It is an enthusiastic analysis of the characteristics of the children and babies of the land and shows, at times, a native in the choice of subject, that is out of the ordinary. These are distributed by R-C. —M. K.

PROJECTION

By F. H. RICHARDSON

He Butts In

[illegible]

I am going to [illegible] as to whether an A. C. [illegible] can be used through the same [illegible] It seems that two of the most [illegible] Dudley has.

My answer to the question, as anyone [illegible] is: There is what I found from actual experience would work [illegible] with a transformer. Exactly such [illegible] that the D. C. [illegible] Edison [illegible] the A. C.

I first tried running the A. C. in parallel with the D. C. [illegible] was [illegible] the transformer would short circuit [illegible] transformer and [illegible] would all [illegible] when I saw what transformer [illegible] were very [illegible] and light was not [illegible] What transformer of the right [illegible] F. E. I don't know.

Please let me say that what transformer of the kind was [illegible] the D. C. When making this experiment set [illegible] D. C. and A. C. in [illegible] simple apparatus. If any of the men want to try this out, go to it. It will [illegible] the apparatus a bit, but will get results.

[illegible] suppose I would suggest running to you would [illegible] [illegible] the apparatus [illegible] [illegible] the transformer "if" and would, of course, have a straight D. C. circuit through the secondary coil and, of course, the D. C. through the coil would have no magnetic effect at all. The reason the parallel connection would not work, as I think explained in the letter I shall appear [illegible] but it would not be the same with a series connection. I think though I cannot quite figure out exactly what would take place in the latter case. So far as I can see, the two currents would be entirely separate, neither as electrical action be connected, the transformer [illegible] as though the armature were of the generator. The effect, however, on [illegible] the generator would be a long argument, so [illegible] armature and [illegible] in the end [illegible] through that would [illegible] a while.

Does Dust Cause Loss?

A. C. Temple, Portland, Texas, submits the following and [illegible] writing A. C. and D. C. through the same arc current:

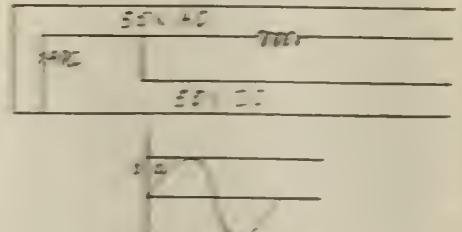
It was while [illegible] I examined your reply to "Lens Cleaning." Following is [illegible] Enclosed is [illegible] showing the [illegible] of voltage from A. C. and D. C. current as [illegible] and was surprised that I [illegible] and in favor.

Assuming that two [illegible] disagree on [illegible] the point I shall try to make. The first is what I suppose Mr. Dudley meant [illegible] to be. If I am in error, just [illegible] letter in and let it tell the whole paper about it then.

The second is the voltage curves of A. C. and D. C., which for the sake of convenience we will consider as [illegible] Curve 1 is the A. C. and curve 2 the D. C., which latter is of course, a straight line.

Let us first consider the first half-cycle only. At its beginning the A. C. voltage and amperage will be zero and the D. C. voltage 50. It therefore follows that the D. C. will be [illegible] through the A. C. [illegible] This would present two very different effects if a transformer be used and if A. C. be taken [illegible] from a generator through resistance.—Ed.

But as the A. C. voltage rises the discharge will gradually decrease until when the maximum is reached it will slightly exceed the D. C. voltage and the two voltages will be identical at period 2, and the arc will have its full voltage of 50 [illegible] A. C. and D. C. amperage.—Ed. The voltage of the A. C. then decreases and the potential of D. C. discharge is reduced, except that the two currents will be discharging against each other and the effective voltage will be the [illegible] of the two voltages discharging through a circuit which has the line and armature resistance for [illegible]



Curves Explained

[illegible]

NO EXHIBITOR [illegible] Films or Equipment Unless he has Seen Them advertised in

The Moving Picture World

He KNOWS

That the [illegible] appears in [illegible] the columns of the MOVING PICTURE WORLD

Visible Arc

Possibly one of our friends [illegible] suggestion to overcome the [illegible] of [illegible] arc. If some portion of the [illegible] were made visible, we would [illegible] to [illegible] the [illegible] arc [illegible] [illegible] [illegible]

closer together it will help, and maybe entirely cure the trouble. If stopping the lens down cures the trouble, it is evidence that my guess is correct. You may test this roughly by seeing if focusing one side makes the other sharp, and vice versa. If I am right (as I said, your data is not complete), your distance of projection is too short for the size picture your are showing. If your projectors are already the minimum distance apart, then moving the projection room further back, stopping down the lenses, with accompanying light loss, or projecting a smaller picture are the only remedies.

(4) Where could I obtain rulings of Department of Water Supply, Gas and Electricity of New York City?

Address Chief Examiner Board of Motion Picture Examiners, Municipal Building, Park Row, New York City, saying I referred you to him. I think he can and will send you what you want.

(5) Where can I get a copy of the National Electric Code?

Address National Board of Fire Underwriters, William Street, New York City. For exact street number and room number see the new handbook. I haven't it in my office, or at least can't find it.

(6) Why are lenses of front combination of projection lenses cemented together. Seems to me surfaces are in contact when placed together, without cement.

To reduce light loss. The two surfaces would reflect about four per cent of light each if uncemented. When cemented, since Canadian balsam has about the same refractive index as the glass itself, the loss is reduced to almost nothing—about one-half of one per cent, if I remember rightly.

(7) Given only the picture size and projection distance, is there any formula by means of which the proper condenser combination can be determined?

There is not. Selecting the condensor combination has entirely to do with getting correct size spot without locating the light source too far from collector lens, or the aperture too close to condenser.

(8) What will cause travel ghost when framing lever is above center?

It is due to the toggle gear, or probably to lost motion in it. The toggle gear is the gear connecting the fly wheel pinion and gear 680, figure 243, page 498 of Third Edition of handbook.

(9) and (10) Cannot spare space to answer their questions. It would require a whole issue of the department; also it has been answered, and will be again in the new handbook.

(11) Who, if any one, can supply me with switch blades and contact buttons to be used in place of the links for changing amperage on the old style General Electric rectifiers. Tried the General Electric Company without success.

Don't know. However, you could utilize single-pole, single throw knife switches, it seems to me, and they can be gotten from any dealer in electric supplies. You probably would have trouble with a home-made butterfly switch, if that is what you propose making.

Heat Waves?

A. J. Mason, manager Opera House, Wolfville, Nova Scotia, from whom XX we have not heard in quite some time, is in search of information, as follows:

Dear Mr. Richardson: I have taken over a theatre in Parrsboro, N. S., not very far from Wolfville. Parrsboro is a larger town than Wolfville, although its theatre will not seat more than 375. I am fixing it up. It was in very bad shape and not paying. There was a reason.

Am planning to put in a pipeless furnace, located in the center of the theatre, but before doing so wanted to make sure that the heat waves will not interfere with the projection light beam. Personally, I feel that it will not make any difference, but want your assurance of that.

My assurance will work backwards, Brother Mason. Better let that stunt severely alone. I'm not going to say that it will raise the devil with things, but certainly it has done so in many cases. The chances are that if you put it in a pipeless furnace with its opening under or nearly under the light beam it will be a case of he marched right up the hill, my boy, then marched right down again. Summed up, my answer is DON'T!

Not Hazardous

Walter McCabe, New York City, proposes constructing a projector stand similar to the one illustrated on page 282 of the handbook, but placing the projectors as close together as is practicable. Wants to know if I would consider the close proximity of the two projectors as extra hazardous.

Always provided there be sufficient room between to properly handle the projector on the left, then there is no appreciable extra hazard.

But why not change the left projector to a left hander, as I understand has been done by several. Of course, it could not be done entirely as the lower magazine could not well be altered on account of the takeup gear.

Anyhow, as long as there are eighteen inches between the magazines of the two projectors there would, in my opinion, be no danger whatever of a burning film in the magazine of one communicating itself to the film in the magazines of the other projectors. Theoretically, there would be somewhat greater danger of communication—practically there would be done.

QUARTER SIZE
2½ inch
2¾ inch
3 inch
$30

3¼ to 6 inches
$25

HALF SIZE
5 to 8¾ inches
$50

9 to 11 inches
$60

SOLD BY ALL LEADING SUPPLY HOUSES
Send for Descriptive Booklet

KOLLMORGEN OPTICAL CORPORATION
35 Steuben Street Brooklyn, N. Y., U. S. A.
We manufacture "Snaplite Jr." lenses for portable projection machines.

CAMEO THEATRE
TIMES SQUARE, NEW YORK
A Perfect Little Gem
IS EQUIPPED WITH
RAVEN HAFTONE SCREEN
RAVEN SCREEN CORPORATION
ONE-SIXTY-FIVE BROADWAY, NEW YORK

CUT YOUR COSTS IN TWO
INSTALL
CORCORAN'S DEVELOPING TANKS
A. J. CORCORAN, Inc.
751 JERSEY AVENUE JERSEY CITY, N. J.

LA VITA CINEMATOGRAFICA
The Leading Independent Organ of Italian Film Trade
SUBSCRIPTION FOR FOREIGN COUNTRIES SIX DOLLARS A YEAR
Advertisements: Tariff on Application
Editorial Offices: TURIN (Italy)—Galleria Nazionale

B. F. PORTER TAKES OVER BIG CENTER
Will Have Largest and Finest Motion Picture Trade Center, Equipment Supply House, Public Projection Room, Service and Emergency Station, in the World. Best Experts for Repairing Machines and Generators. Prompt Service for Theatre Troubles.
B. F. PORTER, ENTIRE SECOND FLOOR, 729 SEVENTH AVE., AT 49th ST., NEW YORK

Better Equipment

Conducted by E. T. KEYSER

Why Bill Gave His Patronage to the Sunburst, Leaving the Old House Cold

"HELLO, BILL!" said the proprietor of the Star to one of his acquaintances. "Where have you been keeping yourself for the last few weeks? Your family used to be one of the most enthusiastic groups of fans in town, but I've not seen hide nor hair of any of you for a dog's age. Shaken the pictures?"

"Well, no, not exactly," answered the ex-patron, "but we have been taking in the show over at the Sunburst of late."

"That's the deuce of a way to treat an old timer," said the exhibitor. "Here I am, a fellow townsman who went to school with you and I have been giving you good shows for the last seven years. And now, along comes a fellow, whose first name you don't even know; who starts up an opposition house and you leave me flat. Is that what you call local pride?'

"Can that sob stuff, Bob,' said the ex-patron. "Just remember that there are two sides to your argument. For the seven years you have been pulling shows in this town, I've been coming across and helping to support your house, with admissions for the whole family, and every time you jacked up the price, I stayed with you and met the increase without a yell.

More Comfort for Same Money

"I'm an old schoolmate of yours, and, as you say, we call each other by our first names and yet you continue to hand me out the same accommodations with which you started the show. Then along comes a fellow, from another town, who doesn't know me from a side of sole leather and gives me, a stranger, a lot more comfort and enjoyment in three performances than I ever had in your house since I started paying my way into it."

"Gee! Bill, but you are rough on an old friend," said the exhibitor. "What is the other fellow giving you that I have not? Don't I give you just as good pictures as can be seen anywhere? Do I soak you any more for admission than the other fellow does?

"You give the pictures all right," admitted the ex-patron, "and you don't charge any more, but if you want to know what the other fellow is handing out with his pasteboards, just go over to his show and look around.

"Honestly, don't you think you have one fine crust to expect me to sit in those narrow, dinky, uncomfortable and none-too-clean seats of yours, with my knees plumb up against the seat back in front of me and every late-comer making work for my bootblack, when I can go over to the other theatre and enjoy a comfortable seat and plenty of leg space?

Leg Room Appreciated.

"Why the deuce don't you tear out a half dozen rows of your seating and at least spread us out comfortably? If you will watch the audience instead of the ticket receipts some evening you'll see that you have about that number of rows that are so blamed bad, from a screen view point, that nobody uses them anyhow.

"And, while you are about it, why don't you put in some comfortable seats? The ones that you have were about as good as could be procured when you built the house, but all the improvements in the picture business have not been confined to programs and you can get a lot better chairs if you nose around.

"And, for the love of the late lamented Michael Angelo, hire some painter or decorator, who knows his business, to take that lurid red off the walls. It harmonizes all right with a riot or a battle scene, but to sit and look at it until the picture goes on makes a man all het up, particularly in warm weather.

Give us something restful; something resembling what you would put in your own living room, with the idea of inducing a contented frame of mind.

Calls for St. Vitus Remedy

"You spoke about the picture a while ago. The pictures which you screen, so far as the producers are concerned, are all right, but the way they jerk and wabble around on that screen of yours some of the time constitutes an application for treatment with a Saint Vitus's dance remedy.

"I met your projectionist on the street one day and started to rag him about it and he told me that you are using the same old projectors with which you started and that you have spent about $19.45 on replacements and repairs in seven years.

"And then you have the gall to ask me why I patronize the show that wants my money badly enough to take care of these little things that have evidently never had any weight in your consideration.

Overloading Friendship

"Friendship is like a camel's back—you can pile just so much on it when it lies down cold and quits, and I bet you will find a lot of your other friends, who are now ex-patrons, going to the new house, because they feel a sight more comfortable there than they do in your joint.

"Fix up your house. Bring it up to date. There is a bunch of us who really like you and we would a lot rather pat-

Improving Theatres

HERE are a dozen live ones who are making their houses sufficiently attractive to hold their patrons:

BRUNSWICK, GA.—C. W. McClure, of Atlanta, owner of opera house, will remodel building.

ALEXANDRIA, IA.—Saenger Amusement Company will remodel Rapides Theatre.

BALTIMORE, MD.—Rivoli Theatre Company will improve its ventilation system with the erection of a one-story fan house.

ATLANTIC CITY, N. J.—M. B. Markland, Guarantee Trust Building, has contract for alterations to Central Theatre at 2426 Atlantic avenue for Central Theatre Company.

NEW YORK, N. Y.—Nora Construction Company, 233 Broadway, has contract to make alterations to theatre at 11-13 West 115th street for Manfreed Amusement Company, to cost $40,000.

PULASKI, N. Y.—Lodge No. 648, I. O. O. F., has plans by William J. Townsend for extensive improvements to its theatre.

WATERTOWN, N. Y.—Robbins Amusement Company plans extensive improvements to Olympic Theatre.

GRANVILLE, N. D.—J. Charles Haynes, who recently purchased Gem Theatre, has remodeled house.

McKEESPORT, PA.—Blair & Mack have contract to remodel brick and tile theatre at 512 Fifth avenue for Harry Barney, 511 Ringfold street to cost $50,000.

MAHANOY CITY, PA.—Benjamin R. Stevens, 1737 Filbert street, Philadelphia, is preparing plans for alterations and an addition, 50 by 175 feet, to theatre.

DALLAS, TEXAS.—Extensive improvements will be made to Old Mill Theatre, to cost $10,000. Address Jean Finley, manager.

IRON RIVER, WIS.—Building occupied by Daniels' Theatre is being remodeled.

ronize you than the Sunburst if you would give us the same comfort and the same service.

"There are lots of new ideas in furnishings and equipment since you took hold of the Star. Why don't you put them in? So long." And the ex-patron floated down the street.

But he left behind him a mighty contemplative exhibitor. "It is all right for Bill to hand out a bunch of advice like that, but how the deuce am I to know what the latest dew-dads are if I don't spend the entire summer's receipts traveling around the country and looking up the new houses," he soliloquized.

Got An Eye-Opener

Later in the day, he put the same question up to his projectionist and received an eye-opener. "Say, Boss," said the latter, "do you remember that guy who was in here about six months ago from the MOVING PICTURE WORLD and how you told him to go plum to blazes when you found that he wanted one dollar more for his subscription than you'd have to pay for any other trade paper?"

"I sure do," said the exhibitor. "He must have thought that I was some sucker."

The projectionist grinned. "Well, then, maybe I'm a sucker, but I'm mighty glad to be one. While you were ragging him I looked through a sample copy and there was a lot of stuff on projection by a gink named Richardson that caught me right where I live and, unbeknownst to you, I gave up three iron men and have been reading the paper ever since and I've learned enough about projection to know what an awful, rotten lay-out you have in this coop that you call a projection room, and I know it, by reading in the MOVING PICTURE WORLD, what other houses, no bigger than ours, consider a fairly modern layout.

"And I don't stop reading when I finish the Projection Department. That WORLD sure does have some splendiferous illustrations and lay-outs of what real up-to-date theatres look like. The pictures show what the other fellow has and the text tells the how and why of it.

Read the World and Save Transportation

"I'll bring over my file and you can look them over and by the time you are hep to all the stuff they have printed about picture theatre arrangement, equipment and furnishings, you will know as much as you would have gotten from a trip around the country that would set you back a whole lot and you will have all that money to spare to buy new stuff with.

"What Bill told you is dead right. The seats in this house are something awful and the best that I can do with what we have in the projection room is to keep just close to the safe side of having a riot down in the audience."

"All right, Jim," said the exhibitor. "Bring over your file and I'll look 'em over, and, meanwhile, I guess I'll subscribe on my own hook."

MAILING LISTS

MOVING PICTURE AND LEGITIMATE THEATRES

22166	Moving Picture by States per M	$5.00
1219	Film Exchanges, for List.....	7.50
196	Manufacturers and Studios.....	3.50
419	Machine and Supply Dealers.....	4.00
3674	Legitimate Theatres U. S. & Can.	25.00
810	Vaudeville Theatres	7.50

A. F. WILLIAMS

166 W. ADAMS ST. CHICAGO

LA CINEMATOGRAFIA ITALIANA ED ESTERA

Official Organ of the Italian Cinematograph Union

Published on the

15th and 30th of Each Month

Foreign Subscription: $7.00 or 35 francs Per Annum

Editorial and Business Offices:

Via Cumiana, 31, Turin, Italy

Wenatchee's New 628 Seat Rialto Is Equipped With Two Simplexes

THE Rialto, Wenatchee, Washington's beautiful new theatre, opened recently under the management of F. E. Wesp. The building housing the theatre and offices is two stories in height and covers a ground space of 50x120 feet. It is built of brick. The marquise is of art glass, extending across the entire front, is illuminated by radium lights. Indirect fixtures light the lobby and booth. A small store is at either side of the main theatre entrance. An electric "Federal" sign is directly over center front.

The lobby and aisles are carpeted in blue with a fine black stripe and the color scheme is carried out in blue and pastel shades, with blue velvet drapes trimmed with gold.

The Rialto is a one story house with side aisles, and seats 628 patrons. The projection room is directly in the center of the balcony and flanked at each side by the ladies' room and the men's smoking room.

Indirect Dome Lighting

The dome is lighted by a large indirect fixture, which diffuses a soft light over the warm pastel blend of colors in which it is decorated, while four bracket lights on either side, complete the lighting scheme.

The house is equipped with a late type organ, the chambers of which at either side of the stage are in a rounded effect, with eight lattice panels. The stage is draped with a day curtain of blue velvet. Two gold medallions hang pendant on blue silk cords to right and left of center of the overdrape, which has a double border of gold.

The projection room is absolutely fireproof, as indeed, is the entire theatre, so far as such a thing is possible. M. London Fagg, of B. F. Shearer, Inc., had complete charge of projection installation, interior decorating and lighting fixtures.

Shearer Installed Simplexes

The projection booth and lighting effects are a duplicate of those installed in the Seattle Blue Mouse Theatre, by the same firm. Two Type "S" Simplex projectors are used, one transverter, a dissolving stereo and an automatic rewind.

THE RIALTO OF WENATCHEE, WASH.

At left, the house front, showing the wide canopy and the deep vestibule. At right, the foyer, with a stairs leading to the balcony

INTERIOR VIEWS OF WENATCHEE RIALTO

At left, front of house, showing curtain-covered screen, organ grilles and exits. At right, looking toward the rear, showing entrance doors and the projeciton room ports

The heating and ventilating systems are in a co-operative arrangement, the ventilating system forcing the hot air through the heating plant which is equipped with a blower system. Rest rooms and smoking rooms are equipped with modern appliances. An automatic ticket machine is installed in the box office.

E. W. Houghton was the architect, and the Rialto is his eighty-first theatre in the Northwest.

Keokuk Hippodrome Is Being Remodeled

The Baker-Dodge Theatre, Inc., operating the Hippodrome and Grand Theatres, of Keokuk, are now remodeling the former house.

The Hippodromc building covers an area of fifty by one hundrcd and forty feet and practically the entire interior of the house is being torn out.

The prcscnt long, deep lobby will be replaced with onc of less depth but wider. A new balcony will be constructed and when finished, the total scating capacity of both orchestra and balcony will be 1,300.

The cost of the improvements, it is estimated, will be between $15,000 and $20,000.

On rcopening, the name of the Hippodromc will be changcd to a shorter and more suitable one, which has not yet been selected.

New Corvallis House

The new theatrc being erected by the Corvallis Amusement Co., Corvallis, Ore., is almost an cxact duplicate of the Neptune Theatre in Seattle.

Contracts for complete furnishing and decorating, installation of Simplex machines and specially designed lighting fixtures have been let to B. F. Shearer, Inc., of Seattle. The new house will seat 1,178, and will cost $175,000. It will opcn about September 20.

Incorporate at Albany

The following companies incorporated in the motion picture busincss in New York State, during the week ending July 8, the amount of capitalization and directors for the first year, being given in each instance: Qualtoplay Film Corporation, Syracuse, $25,000, Granby Dodds, F. E. Hagedorn, E. T. Shepard, Syracuse; Davidson-Kranz, Inc., $50,000, Charles Kranz, Henry Frank, Ncw York City; G. M. Davidson, Harrison, N. Y.; Nursery Rhymes and

I OWN A
Barton
ORCHESTRAL ORGAN
INSTALL ONE AND SMILE ALL SUMMER!
Bartola Musical Instrument Co.
59 East Madison St. CHICAGO

TITLES
FOR ALL PURPOSES — ANY LANGUAGE
10 Years Specializing in This Product Assures You of the
BEST
Moderate Prices :: Quick Service
PREMIER TITLE COMPANY
356-358 EAST 33rd STREET CHICAGO

Big Bargain $10
f.o.b. Chicago
1/6 H.P. 110 Volt. 60 Cycle

Brand new, strictly high grade motors having good starting torque and liberal overload capacity with 1 year's guarantee.

Overstock due to cancellations and change of frame design reason for this sacrifice. Suitable for projectors, rewinders, grinders, etc.

REYNOLDS ELECTRIC COMPANY
2650 W. Congress St. Chicago, Ill.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

RADIO-MAT PATENTED
TALK from your screen
WITH your quickly
TYPEWRITTEN MESSAGES
50 RADIO MAT SLIDES $2.
Accept no Substitute.
For Sale by all Leading Dealers
RADIO-MAT SLIDE CO. MAKERS
121 W. 42ND ST. NEW YORK

EASTMAN POSITIVE FILM

Its consistently fine reproductive values and its long scale, which registers every gradation from highest light to deepest shadow, carry quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

The Latest News From Motion Picture Headquarters

And Good News! Send for this book—the true guide to correct Motion Picture Camera buying.

A few of the special values:

Latest Wilart News Camera, $250.00.

200 ft. capacity Ertel, a Professional Camera, at an amateur price, complete with panoramic tripod, $150.00.

Latest Universal ballbearing Dissolve model complete with Tessar lens—a Super Value at $399.00.

New Dust-proof Universal panoram and tilting top tripod. Bass price, $89.00.

Write or wire for your copy. A complete motion picture apparatus service.

Bass Guarantee of Satisfaction.

BASS CAMERA CO.
MOTION PICTURE DIVISION
109 NORTH DEARBORN STREET
DEPT. 107 CHICAGO, U.S.A.

PROJECTIONISTS

Build Your Own Radio Outfit

Build One for the Theatre and Sell It to Your Boss

IT'S EASY

We will tell you how to go about it—if you'll write us.

ROBIN ENGINEERING CO.
203 West 49th Street New York

Why Experiment with Poor Work?
Why Pay Exorbitant Prices?
Get in Touch with the

Standard Motion Picture Company

1005-1006 Mallers Bldg. Phone Central 2347 Chicago, Ill.
Developing—Printing. Special Title Work
Cheapest by far with Satisfaction Guaranteed

THEATRE SPECIALISTS
Designers of Over 200 Theatres
C. HOWARD CRANE
ARCHITECT
ELMER GEORGE KIEHLER, Associate
CYRIL E. SCHLEY
Main Office: HURON BLDG., DETROIT, MICH.
Branch Offices: New York, Chicago, Windsor, Ont.

MACHINES
THEATRE EQUIPMENT
AND SUPPLIES
WRITE FOR CATALOG
ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

"Nothing Else Will Do"
NEW STANDARD TYPE
Automatic Ticket Issuing
AND
Registering Machine
UNIVERSALLY ENDORSED
Send for particulars
AUTOMATIC TICKET REGISTER CORPORATION
1780 Broadway New York

Kiddies' Fairy Tales Film, Inc., $250,000, E. W. Nye, Edna Wallach, Abraham Kalisky, New York City; Bronx Capitol Amusement Corporation, $10,000, R. L. Noah, Leo Rotschild, Morris Epstein, New York City; Pilgrim Pictures, $100,000, Alexander Lewis, C. L. Lewis, H. R. Winokur, New York; Warner Research Laboratory, $500, Leslie Reid, Charles H. Lawson, New York; William H. O'Neil, Jersey City, N. J.

Recent Northwestern Power's Installations

D. J. Hatcher, who owns Liberty Theatres in Twisp, Wash., and Winthrop, Wash., has recently installed Power's projectors. The Liberty Theatre in Wenatchee, Wash., has put in a new screen.

* * *

"Doc" Johnson, who recently opened the new Lois Theatre in Toppenish, Wash., has installed a new Power's 6-B.

* * *

At Peshastin, Wash., which boasts of no movie house, the community has installed a Power's projector in the public school. It will be used for entertainment purposes.

Picture Theatres Projected

SANTA ANA, CAL.—C. E. Walker, proprietor Princess Theatre at 308 North Main street, plans to erect new structure, to cost about $75,000.

EUSTIS, FLA.—J. B. Southard, of Orlando, has contract to erect theatre for Mattocks-Wheeler Building Company, to cost $30,000.

WEST PALM BEACH, FLA.—Carl Kettler will erect five-story Bijou Theatre de Luxe and office building.

WEST PALM BEACH, FLA.—Nichols-Williams Company, Inc., has purchased site at Rosemary street and Second avenue, in colored section, for erection of an up-to-date theatre.

BENTON, ILL.—Reed & Zamm, Duquoin, have plans by Kinnerly & Stigemeyer, Title Guaranty Building, St. Louis, Mo., for theatre, store and office building to be erected on South Main street, to cost $100,000.

MANLIUS, ILL.—New theatre will be erected here. Address secretary, Chamber of Commerce.

INDIANAPOLIS, IND.—New Apollo Theatre, with seating capacity of 1,200, has opened under management of James D. Kennedy with a picture policy. Isadore Seidel is director of orchestra.

INDIANAPOLIS, IND.—Fred R. Bonfield, 700 Fletcher Savings Bank Building, and Glenn E. Black, of Park Theatre Company, will erect new theatre and hotel building at northeast corner Washington and Capitol streets.

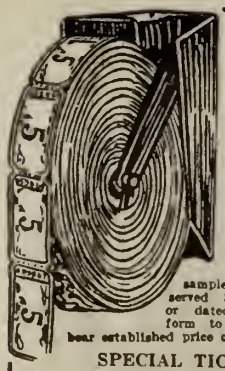
COUNCIL BLUFFS, IA.—Parsons Construction Company, of Omaha, has contract to erect Broadway Theatre at Bryant street and Broadway, to cost $150,000. Lessee, A. H. Blank, of Des Moines.

BENHAM, KY.—Abertthaw Construction Company, of Atlanta, Ga., has contract to erect brick theatre, store and office building for Wisconsin Steel Company, of Chicago, Ill., to cost $300,000.

PADUCAH, KY.—Strand Amusement Company, Inc., Arcade Theatre Building, has plans by W. E. Gore, National City Bank Building, for one-story balcony brick, stone and terra-cotta theatre.

DETROIT, MICH.—Loyal Theatre Company has plans by Scisorek & Malkin, 1330 First National Bank Building, for one-story brick and reinforced concrete moving picture theatre, with seating capacity of 1,050, 140 by 57 feet, to be erected at 578 Michigan street, to cost $75,000.

PORT ANGELES, WASH.—Mack Davis, proprietor Dream Theatre, has plans by George B. Purvis, of Seattle, for new theatre, to cost $60,000.



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

AMERICAN
Fotoplayer
(Trade-Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
1600 Broadway New York City

FIVE THOUSAND YARDS Battleship Linoleum; four thousand of best grade cork carpet. Government surplus stock at less than wholesale prices. OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements.

J. P. REDINGTON, Scranton, Pa.

Business Opportunity

Partner wanted with capital to market something new in the moving picture business. Handle your own money.

W. E. RICE
88 Cumberland Street Brooklyn, N. Y.
Telephone Nevins 3427

Moving Picture Machines
Complete Equipments—Supplies of All Kinds
Exhibitors' BEST Friend
CUT RATE PRICES
Monarch Theatre Supply Co.
228 Union Avenue Memphis, Tenn.
724 So. Wabash Ave. Chicago, Ill.

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

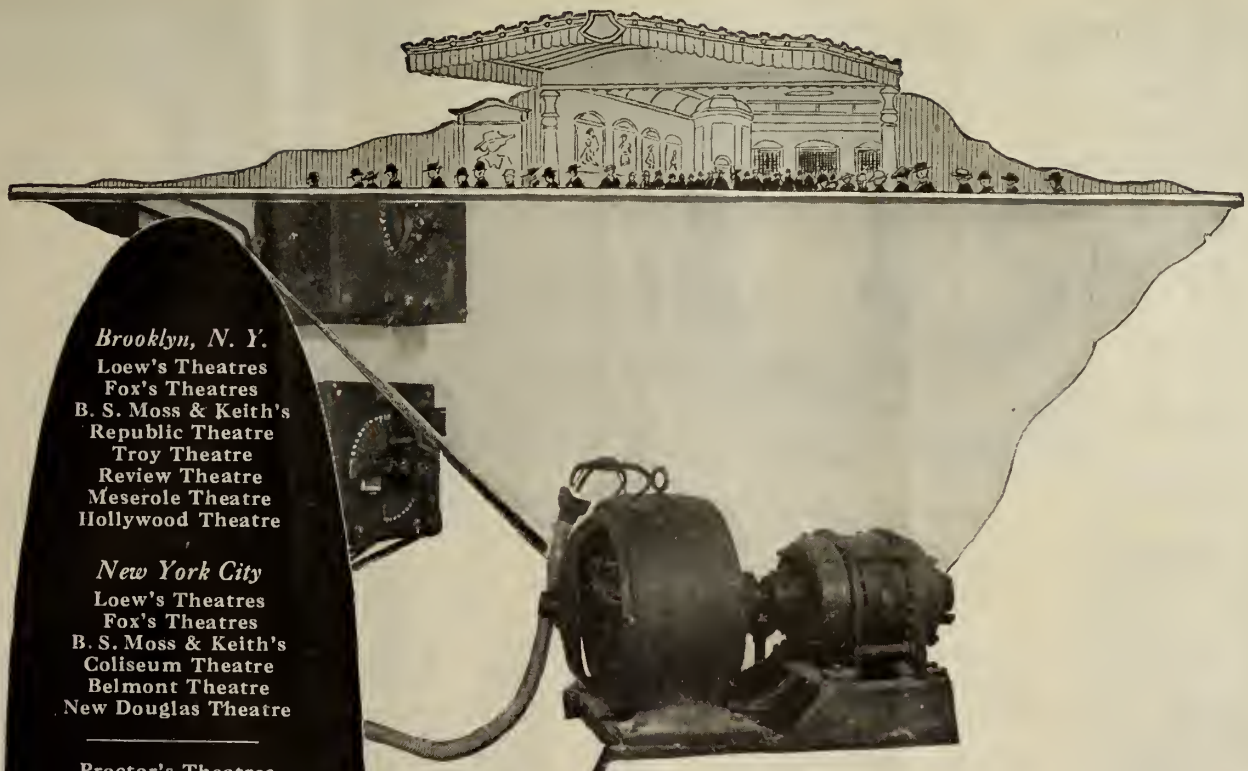
3c per word per insertion
Minimum charge 60c
Terms, strictly cash with order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

ORGANIST desires engagement first-class theatre where ability and reliability is appreciated. Accomplished musician. Expert experienced picture player. Union. Arthur Edward Jones, Box 194, Portsmouth, Virginia.

ORGANIST, experienced, reliable, union, wishes situation in theatre in or near New York. Box 269, Moving Picture World, New York City.



Brooklyn, N. Y.
Loew's Theatres
Fox's Theatres
B. S. Moss & Keith's
Republic Theatre
Troy Theatre
Review Theatre
Meserole Theatre
Hollywood Theatre

New York City
Loew's Theatres
Fox's Theatres
B. S. Moss & Keith's
Coliseum Theatre
Belmont Theatre
New Douglas Theatre

Proctor's Theatres
Mt. Vernon, Yonkers, Troy
American Theatre, Troy
King Theatre, Troy
American Theatre, Albany
Strand Theatre, Albany
Regent Theatre, Albany
Amendola, Niagara Falls
Lynn, White Plains

New Jersey
Capitol Theatre, Trenton
Trent Theatre, Trenton
Main Street, Asbury Park
Central, Jersey City
Fulton, Jersey City
Ironbound Theatre, Newark
Rivoli Theatre, Newark

Connecticut
Capitol Theatre, Bridgeport
Strand Theatre, Stamford
Fotl's Theatre, Waterbury
Poli's Theatre, Waterbury

G-E Compensarcs

are installed where projection as nearly perfect as possible is the first requirement of the public to which the theatre caters. Many of the largest and best theatres are dependent for the efficiency of their current supply upon General Electric equipment which is well known for its sturdy dependability and economy of operation.

At the left are listed a few of the many theatres where G-E Compensarcs are producing results pleasing alike to exacting patrons and to careful and experienced exhibitors. These installations were made by

Independent Movie Supply Co., Inc.
729 Seventh Ave. New York City

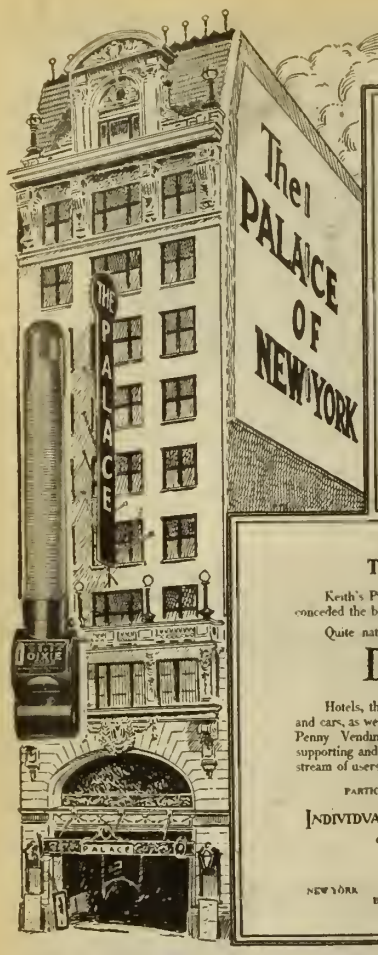
Eastern distributors for

General Electric Company

General Office Schenectady, N.Y.

Sales Offices in all large cities

35C-80



The Palatial Palace

Keith's Premier Theatre in New York is generally conceded the best in service equipment.

Quite naturally Keith's Palace equipment includes

DIXIE CUP
PENNY VENDING MACHINES

Hotels, theatres, picture houses, railroads, terminals and cars, as well as public buildings everywhere find Dixie Penny Vending Service a public convenience, self-supporting and profitable, highly appreciated by a steady stream of users.

PARTICULARS AND SAMPLE CUPS ON REQUEST

INDIVIDUAL DRINKING CUP COMPANY, INC
Original makers of the paper cup
EASTON, PENNA.

WITH BRANCHES AT
NEW YORK PHILADELPHIA CHICAGO CLEVELAND
BALTIMORE LOS ANGELES

Dependability

In film printing you must be careful to choose a laboratory that is dependable.

American Film Company Laboratories come up to this requirement and go considerably beyond. We are reliable. Many years of experience enable us to get more out of your negatives.

We would appreciate an opportunity to prove ourselves to you.

WE WILL STORE YOUR NEGATIVES FREE.
WRITE FOR FULL PARTICULARS.

Developing
Printing
Tinting
Toning
Editing
Titling

Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

Laboratory capacity one million feet per week.

American Film Co., Inc., Laboratories
6231 Broadway, Chicago, Ill.
and
London, England
Samuel S. Hutchinson, Pres.

American 10 Points:

1—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2—REPUTATION. Gained in 10 years of experience.
3—RESPONSIBILITY. A concern of strong financial standing.
4—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5—EQUIPMENT. All of the most modern obtainable.
6—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8—PROMPTNESS. Accustomed to serve exacting requirements.
9—PRICES. Reasonable and competitive.
10—GUARANTEES. Write for our unique guarantee of quality work.

This Heater Is Also a Ventilator

With this Skinner Bros. Direct Fired Heater in your basement you will always be sure of proper heating and ventilation whenever you want it. In summer it can be used as a ventilator alone—in winter it can be used as a ventilator and heater combined.

In operation, the Skinner Heater is odorless and practically noiseless. When used as a ventilator, fresh air is drawn from the outside, passed through the unit, and then gently diffused through the auditorium. This fresh air displaces the foul, impure air and drives it out through the regular ventilator openings in your building.

When used as a heater, the air is warmed during its passage through the unit—this warmed air can be re-circulated throughout the auditorium before the performance starts. After the audience is assembled, as much fresh air as is desired is brought in from outside.

No Exposed Pipes or Ducts

The Skinner Bros. Heating System is entirely different from old time types. There are no exposed pipes or ducts to clutter up the aisles or passage ways in your auditorium. Besides this, you save the usual cost of the miscellaneous fittings which go with the old, inefficient systems.

Economical—Fully Guaranteed

Even in coldest weather the Skinner Bros. Heater needs to be operated only a few hours before the performance. Costs little to install and can be operated by anyone. If steam is available we supply our Baetz Type, which uses live or exhaust steam at any pressure.

Every Skinner Heater is fully guaranteed, when installed as directed by our engineers after a survey of the premises.

Find out more about the Skinner Heater—we will gladly submit full details, without obligation, of course.

Skinner Bros. Mfg. Co., Inc.
1440 So. Vandeventer Ave. St. Louis, Mo.
Factories: St. Louis, Mo., and Elizabeth, N. J.

Boston, 461 Little Bldg.
Buffalo, 718 Morgan Bldg.
Chicago, 1719 Fisher Bldg.
Cincinnati, Ohio
Cleveland, 628 Marshall Bldg.
Detroit, 324 Scherer Bldg.
Kansas City, 343 Lee Bldg.
New York, 1713 Flatiron Bldg.
Pittsburgh, 24 Wood St.
San Francisco, Monadnock Block
Spokane, 425 First Ave.
Washington, D. C., 730 Evans Bldg.

Skinner Bros.
Direct Fired HEATING SYSTEM

Simplex

Isn't It a Remarkable Tribute
To Simplex Construction

OUT OF THOUSANDS OF SIMPLEX PROJECTORS IN USE DURING THE PAST TEN YEARS

WE HAVE NOT YET HEARD OF A COMPLETELY WORN-OUT SIMPLEX

SO ISN'T IT MUCH SAFER TO INVEST IN A MACHINE THAT YOU *KNOW* WILL LAST FOR YEARS THAN TO GAMBLE WITH AN ARTICLE WHOSE MAKERS *THINK* WILL LAST FOR YEARS

Simplex Quality Is Well Known

THE PRECISION MACHINE CO. INC.
317-29 East 34th St—New York

IMPROVEMENTS ON POWER'S PROJECTORS HAVE DEVELOPED BETTER PROJECTION WITHOUT SACRIFICING DEPENDABILITY

NICHOLAS POWER COMPANY
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

MOVING PICTURE World

CALIFORNIA

FOUNDED IN 1907

BY J. P. CHALMERS

Was Dr. Lamb Man or Devil?
Wait for, Watch for Goldwyn's
A Blind Bargain, Featuring
Lon Chaney. Next Season's Thriller!

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879.
Published weekly. $3 a year.

Vol. 57 No. 5 July 29, 1922

R-C Pictures Present

The Incomparable Jane Novak

in a gripping drama of self sacrifice

MILLIONS acclaim Jane Novak a star of marvelous talent and matchless beauty. Millions will respond eagerly to the PEERLESS COMBINATION of a bewitching young star and our UNBEATABLE EXPLOITATION. Never before has Jane Novak touched such dazzling heights of artistry. Never before has she adorned a vehicle so superbly balanced in all the sure-fire elements of heart interest that make a GREAT, BIG, ROUSING SHOW!

A STRONG-WILLED GIRL of the wilderness braved a fate worse than death to save her little sister's name.

Imagine that theme for Jane Novak!—the appeal of whose eyes—the tenderness of whose face—has won her a warm place in the hearts of millions.

Here's an attraction that's really EXPLOITABLE. And in our practical Press Sheet we supply the big bombshells of exploitation to put it over in high-powered, thoroughgoing fashion that means BIG MONEY IN THE BOX-OFFICE.

It's an R-C Picture

A CHESTER BENNETT PRODUCTION

Distributed by FILM BOOKING OFFICES of America

Rain and Pictures

Rain at the Right Time
Saves the Farmer's Crops

The Right Picture at the Right
Time Saves the Exhibitor's Season

Just as water puts new life into dry fields, and keeps the crops growing for weeks after the downfall

So does the RIGHT PICTURE put new life into your theatre territory, and keep right on working for YOU for months after the showing.

For this reason a great picture is far more important to YOU and YOUR theatre than just a week's attraction.

It brings that new life, that new growth, that keeps right on drawing patrons and making money for months.

That's what you can expect and get from

D. W. Griffith's

"Orphans of the Storm"

Booking Now Through

UNITED ARTISTS CORPORATION

Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith
Hiram Abrams, President

B.P. Schulberg
presents
A Gasnier production
RICH MEN'S WIVES
by Frank Dazey and Agnes Christine Johnston

Mr. Fred Miller

With
House Peters
Claire Windsor
Baby Richard Headrick
Gaston Glass
Rosemary Theby
Myrtle Stedman
Mildred June
Charles Clary
Carol Halloway
William Austin
Martha Mattox

BOOKED ON THE SPOT!

By Mr. Fred Miller for his magnificent California Theatre in Los Angeles.

Mr. Miller saw some of the scenes in "RICH MENS WIVES" before the production was completed and immediately selected it because *it is a Great Picture!*

Produced by
PREFERRED PICTURES Inc.
B.P. Schulberg Pres. *J.G. Bachmann Treas.*

Distributed by
AL-LICHTMAN CORPORATION
576 FIFTH AVENUE NEW YORK CITY

LEWIS J. SELZNICK
presents~

Elaine Hammerstein

in

"Under Oath"

By Edward J. Montagne
Directed by
George Archainbaud

SELZNICK PICTURES
REG. U.S. PAT. OFF.

"The Star Without a Failure" in another great screen success—

The superb story of a remarkable character transformation in which Miss Hammerstein is ably supported by Niles Welsh, Mahlon Hamilton and other notable players.

VITAGRAPH RELEASE

52 (Single Reel) Features

URBAN

POPULAR CLASSICS

First Weekly Release July 30

In every respect the URBAN POPULAR CLASSICS will differ from the *Official Urban Movie Chats* except in one—the same high standard of quality.

A full description of each reel will be contained in a booklet now in preparation. Every exhibitor will receive a copy.

The vast scope and variety of this series of 52 subjects are readily noted by a perusal of the following list:

1. Pageantry in India.
2. U. S. Battle Fleet on the High Seas.
3. "Roving Thomas" Seeing New York.
4. Alexander Hamilton.
5. The Maverick.
6. The Towering Wonders of Utah.
7. The Alphabetical Zoo.
8. "Roving Thomas" on an Aeroplane.
9. Grandfather's Clock.
10. Better Milk.
11. Nature's Wild Babies.
12. Spending Six Million a Day.
13. Bending the Twig.
14. "Roving Thomas" on a Fishing Trip.
15. Abraham Lincoln.
16. Dwellers of the Deep.
17. Hunting Ground of Hiawatha.
18. The Cavy and the Rat.
19. "Roving Thomas" in Nova Scotia.
20. Pirates of the Air.
21. The Staff of Life.
22. Bobbie's Ark.
23. Nature and Poet.
24. Bare Facts Concerning Bears.
25. Benjamin Franklin.
26. William Tell.
27. "Roving Thomas" in Banff, Canada.
28. Seeds and Seed Dispersal.
29. The Silvery Salmon.
30. George Washington.
31. Nature's Handiwork.
32. "Roving Thomas" in San Francisco and Chinatown.
33. Thomas Jefferson.
34. The Hare and the Tortoise.
35. The Power of the Clouds.
36. Science at Home.
37. The Lion and the Fly.
38. Fishing in Many Waters.
39. "Roving Thomas" in Mountains of Utah and Colorado.
40. Nature Lover's Rambles.
41. The County Fair.
42. Little Old New York.
43. Beasts of Prey.
44. "Roving Thomas" from Vancouver to Frisco.
45. Daniel Webster.
46. The "Woodland League of Natures."
47. Newsprint Paper.
48. Sage Brushing Through Yellowstone National Park.
49. The Prophecy of a Dying Bird.
50. "Roving Thomas" in Chicago.
51. Last Stand of the Red Man.
52. Modern Banking.

KINETO COMPANY OF AMERICA

INCORPORATED

71 West Twenty-Third St.

PRESIDENT.

New York City

A remarkable Mystery Drama.

"In the Night"

The great Stage Production that captured New York and London for a whole Season

A DeLuxe Photo Drama Offering

Soon available at your favorite State Right Exchange

Producers Security Corporation, 516-5th Ave. New York

Everybody Talks a Lot About the Weather But Nobody Ever Does Anything About It

Mark Twain pulled this one, but ain't it the truth? Well, let's do something about it. We'll furnish the pictures to give the K. O. to the Hot Weather Jinx. You play 'em up. Here they are!

Richard Barthelmess
presented by
Inspiration Pictures, Inc., in
"Sonny"

His third big production for First National and a worthy successor to "Tol'able David." Taken from the play by George V. Hobart and directed by Henry King.

Norma Talmadge
presented by
Joseph M. Schenck in
"Smilin' Through"

Eight reels of Storm and Sunshine. Adapted by James Ashmore Creelman and Sidney A. Franklin from Allen Langdon Martin's play. Directed by Sidney A. Franklin.

Oliver Morosco
presents his
stage success
"The Half Breed"

A story of tradition's barrier and how he smashed it. The play that has been road showed all over the country and is known to everyone. With Wheeler Oakman.

Buster Keaton
presented by
Joseph M. Schenck in
"My Wife's Relations"

One of Keaton's funniest comedies and well worth featuring on your program—a sure hot weather winner. Written and directed by Buster Keaton and Eddie Cline. Open Market.

Marshall Neilan
presents his latest
First National
"Fools First"

With Claire Windsor, Richard Dix and Claude Gillingwater. Suggested by Hugh MacNair Kahler's story in the Saturday Evening Post.

Anita Stewart
presented by
Louis B. Mayer in
"Rose o' the Sea"

From the book by Countess Barcynska and directed by Fred Niblo, director of "The Three Musketeers." A thrilling tale of the wrecks of the sea —and of society.

"One Clear Call"
presented by
Louis B. Mayer in
The John M. Stahl Production

A gripping tale of masked avengers in a wild night ride. From the book by Frances Mimmo Greene and directed by John M. Stahl.

Mack Sennett
presents his
latest 2-reel fun maker
"Gymnasium Jim"

A comedy that will keep your patrons roaring from start to finish. With Billy Bevan and Mildred June. Directed by Roy Del Ruth. Open Market.

Constance Talmadge
presented by
Joseph M. Schenck in
"The Primitive Lover"

One of the fascinating comedienne's most sprightly pictures. Adapted by Frances Marion from "The Divorcee" by Edgar Selwyn and directed by Sidney A. Franklin.

Katherine MacDonald
presented by
B. P. Schulberg in
"Domestic Relations"

The most beautiful woman of the screen in an interesting story of domestic tangles. Story and scenario by Violet Clarke and directed by Chet Withey.

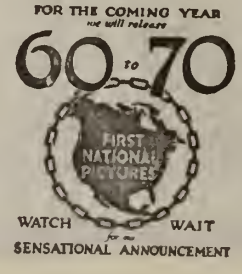
Dorothy Phillips
presented by
Allen Holubar in
"Hurricane's Gal"

A thrilling story of the sea and a smuggling ship commanded by a girl. Adapted and personally directed by Allen Holubar from the story by Harvey Gates.

Hope Hampton
presented by
Hobart Henley Productions in
"Star Dust"

The beautiful star in a picture suggested by Fannie Hurst, author of "Humoresque."

You can depend on First Nationals Winter and Summer



TROUBLE?

You know it! There's Trouble ahead for you—TROUBLE in finding room to accommodate the rush!

TROUBLE in trying to keep your patrons from yelling so loud with laughter the police don't get 'em!

TROUBLE in counting up the big box office returns!

TROUBLE—TROUBLE—TROUBLE

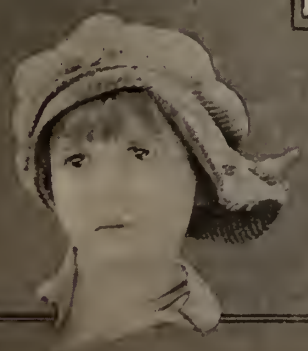
Nothing but Trouble when you play Sol Lesser's presentation of

Jackie Coogan

in **"TROUBLE"**

A Jackie Coogan Production
His latest and best

A First National Attraction



"Barthelmess Superb in Latest Picture!"

Exhibitor's Herald

Trade papers are for business men.

They don't gush.

They present the stern fact. They never grow fanciful nor dreamy; that isn't their business; they're there to interpret the picture play in terms of the good, hard dollar and cent. They don't raise their circulation to be a kidder either of themselves or their readers.

"Sonny," the new Barthelmess film play, is reviewed in the Exhibitors Herald. Here's what's said: "Its war is good war. Its domesticity is good domesticity. Its melodrama is sharply drawn, briefly depicted and forceful. Both tears and laughs were heartily given by the Chicago theater audience present when reviewed. Marching doughboys were applauded. This hasn't been done recently.

"Barthelmess is superb. Margaret Seddon is a better mother than films often present. Pauline Garon, whose childish beauty remains a haunting eye memory, portrays an understandable and effective flapper. Herbert Grimwood (eldest of the three brutes in 'Tol'able David') and Lucy Fox, as his daughter, do the heavy stuff of the picture without making it weighty. There are no weak characterizations.

"The picture is one to advertise, to give special musical setting, to sell as all wool and yard wide. It will fulfill promises. An unusual romance is worked out. All are satisfied at the fadeout."

So that is "Sonny"—from the stern and rock-bound business side!

Inspiration Pictures, Inc.

Charles H. Duell, President, Presents

Richard Barthelmess

in "SONNY"

From the play by George V. Hobart. Screen adaptation by Frances Marion and Henry King; Directed by HENRY KING.

A FIRST NATIONAL ATTRACTION

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JULY 29
1922

The Unwisdom of Cheating

A REALLY wise man said a long time ago that "honesty is the best policy." This has been written by small boys and girls in their writing books countless times down through the years. It has been voiced by teachers and orators and savants in one form or another times out of number. It may be said to have grown hackneyed because we have become so used to hearing it. But today it is just as true, just as fresh, just as important as in the day it first was spoken.

Another wise man said sometime after that "a chain is as strong as its weakest link," meaning thereby that human character, and human programs of procedure cannot admit of one link of dishonesty if the chain is to be dependable and strong. This also is quite as true now, quite as vital as on the day it was written.

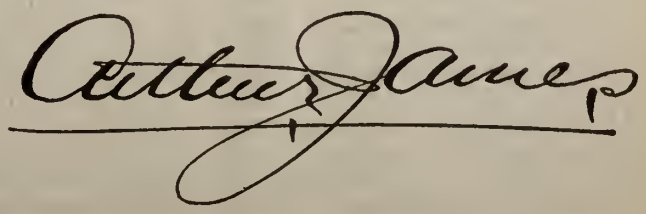
These two basic truths are applicable today, significantly applicable to the moving picture business in all of its elements. Will H. Hays said not long ago that "character" was and is the thing most important in our business just as it is in any business. General Hays wasn't preaching when he said that. He was expressing his downright conviction based on observation, investigation and careful thought.

The reason why character is so important as a business necessity is that without it all our business structure would collapse. It is our belief in the word of our fellow man, in his integrity and squareness that forms the foundation of our business life. If a man cheats you in business you are unwise if you put faith in his word again, not because one cheating is ruinous, but because one cheating or twenty cheatings merely evidence a lack of character. *Cheating is the outward expression of inward dishonesty.*

Our business, in common with all businesses, should set its face against the cheater. He is bad medicine for us as well as for others. He puts honest competition in the discard. He hits below the belt. He lies his way into a temporary success. Judged from the point of view solely of expediency the cheat is a fool. He puts his whole business institution into disrepute because if he fakes you in one thing *he can be counted on to fake you whenever it seems to be to his advantage.*

Sometimes a cheat when exposed is eager to make restitution, to square himself. The discovered burglar has frequently shown a similar state of mind. The motive is of course evident. He wants in both instances to escape the just penalty of his own falsity to the rules of the human game.

We have no room for a cheat in any part of our business. No matter how well he dresses, no matter how oily his tongue, no matter how nice his manners, he still is a cheat, a dishonest player, an outlaw. When you catch him cheating don't let your soft sentiment take charge of you. Remember the viper is not to be coddled.



¶ Robert E. Welsh will assume active editorial control of MOVING PICTURE WORLD beginning with next week's issue, dated August 5th.

¶ Mr. Welsh's varied experience in the motion picture field is well known. He has contributed in no small measure to the advancement of film trade publishing to its present position.

¶ That his originality, sincerity and keen knowledge of practical film necessities will be given speedy expression in the editorial conduct of MOVING PICTURE WORLD is a prospect that I feel confident and proud in placing before our friends.

JOHN F. CHALMERS.

F. B. O. Announces Abandonment of Group Booking Plan; Picture for Picture Policy Is Inaugurated

FOLLOWING up the meeting of eastern and southern exchange managers in the home office, a second convention in Chicago on July 6 and 7 marked the inauguration of the Film Booking Offices of America, the newly-named Robertson-Cole Distributing Corporation. This meeting served to introduce three home office executives to midwest and western branch managers, J. I. Schnitzer, vice-president of F. B. O., Harry M. Berman, general manager of distribution, and Nat G. Rothstein, publicity and advertising manager, making a quick jump to the convention city.

When the meeting closed the abandonment of group bookings by the Film Booking Offices of America was announced. The company's policy will hereafter be "picture for picture." This distribution plan was announced by Mr. Berman to the southern and eastern managers on July 1 and at the Chicago convention the week following.

"It is not only because we have confidence in each production to be issued under the F. B. O. banner," said Mr. Berman, "but largely because we are assured that the individual booking plan is the most equitable and desirable to the exhibitors that we have relegated the old series system into the sphere of Useless Things. Since we are developing into a high-powered sales and exploitation agency we have no desire of doing lump business—booking a series and then sitting back to wait for our producers' new output. We want pictures to sell; pictures to exploit. Group bookings may be the easiest, most-conservative, line - of - least - resistance method of distribution, but it is not the F. B. O. way. We want to work with the exhibitor to get the most exploitation out of each and every individual production. When we can show the exhibitor our picture and let him see what kind of exploitation and publicity we intend to put behind it, we are ready to talk bookings."

Mr. Schnitzer also addressed the branch managers, outlining in detail Mr. P. A. Powers' plan for developing F. B. O. into a high-class sales and exploitation medium. Mr. Rothstein's talk on exploitation was greeted with the most spontaneous enthusiasm.

Many Attend

At the New York meeting the following branch managers attended: R. A. Davis, of Atlanta; S. E. Fitzgibbon, of Boston; E. W. Kramer, of Buffalo; Charles R. Rogers, of New York; J. M. Flynn, of Philadelphia, and Milton Simon, of Washington.

Those at the Chicago meeting were C. R. Plough, of Chicago; E. T. Gomersall, of Cincinnati; Mark Goldman, of Cleveland; L. E. Harrington, of Dallas; J. S. Nelson, of Denver; A. M. Elliott, of Detroit; E. M. Booth, of Indianapolis; R. E. Churchill, of Kansas City; Frank Jene, of New Orleans; William Benjamin, of Omaha; A. H. Schnitzer, of Pittsburgh; C. D. Beale, of San Francisco; E. J. Lipson, of Seattle; Joseph Klein, eastern district manager; D. C. Penrod, central states district manager, and E. C. Jensen, western district manager.

Financial Difficulties of Aschers Are Only Imaginary, They Insist; Blame "Disgruntled Stockholders"

DENIAL is made by Harry, Max and Nathan Ascher that financial difficulties exist in the affairs of the Cosmopolitan Securities Company or of Ascher Brothers, Inc. It is said that rumors to this effect have been current since the receivership action instituted by Eugene A. Katz, a minority stockholder, against the Cosmopolitan company and the three men. Goldwyn's financial support of the Ascher string of twenty-five theatres is pointed to as evidence that there can be no failure. The Aschers term Katz, who is in no way connected with Balaban & Katz, "a disgruntled stockholder."

In answer to the petition for a receiver the Aschers detail the history of the Cosmopolitan company. They say that Katz holds a one-third interest purchased in 1913 for $2,500, and that he has since received dividends amounting to $2.700 over his original investment. They charge that Katz has consistently tried to force them to purchase his interests at a high figure, said to be $110,000, and that the move for a receiver followed Katz's refusal of their offer of $50,000. The Aschers also charge bad feeling as the result of their discharge of his brother, Milton Katz, as bookkeeper, and the substitution of Max Nathan as manager of the Cosmpolitan Theatre for Eugene A. Katz, who, they say, was inefficient.

The Aschers strenuously deny that their affairs are badly entangled, as charged in the Katz affidavit, and deny that the companies are "threatened with or on the verge of bankruptcy." The books and accounts are simple, efficient and open to Katz's inspection at all times, they say.

Gould Resigns from Motion Picture News

After more than five years with Motion Picture News, during which time he acquired a wide circle of friends and an enviable reputation as a trade paper editor, George D. Gould has resigned the managing editorship of that publication, effective July 22.

Joining Motion Picture News in January, 1917, after a number of years as a newspaper man on the New York American, San Francisco Chronicle and other metropolitan dailies, he later entered the army. After fourteen months' service in France, he rejoined the News upon his discharge from service and has been with the magazine since.

Announcement of his future connections will be made after he returns from a short vacation.

Seventy American Releasing Pictures Include Beban's "Sign of the Rose"

AMERICAN RELEASING CORPORATION, making announcement for the coming year of an annual output of seventy big productions by notable directors, reveals the fact that it has captured from competitive distributors one of the biggest pictures of the new season in George Beban's production, "The Sign of the Rose." This unusual picture has been presented by Mr. Beban, in conjunction with a company of eight players, in certain of the larger first run theatres of the country to large business and should be one of the sought-after pictures of the fall season.

Simultaneously, American Releasing, through Walter E. Greene, president, and F. B. Warren, vice-president, announces its entire sequence in order of release for the first quarter of the 1922-1923 season at the rate of one big picture a week, beginning Sunday, September 10. An announcement is made in connection therewith of the casts, authors, directors, scenario writers of each production.

The company naturally takes pride in the completeness of its production arrangements and declares that this represents the largest amount of definitely assured product ever announced for release by any new organization in the history of the industry. American Releasing was formed in late December, 1921, but did not begin actual distribution until the second week of February, 1922.

The productions announced, and their dates of release, are as follows:

September 10, *"QUEEN OF THE MOULIN ROUGE"*—Ray C. Smallwood's Pyramid Production of Paul M. Potter's great play, featuring Martha Mansfield, Joseph Striker and Henry Harmon. Art direction by Ben Carre. Scenario by Garfield Thompson and Peter Milne. A powerful melodrama.

September 17, *"TIMOTHY'S QUEST"*—A Dirigo Films, Inc., production of Kate Douglas Wiggin's world famous story. Directed by Sidney Olcott. Production Manager, Charles M. Seay. Scenario by Catherine Stuart. A combination of "Daddy Longlegs" and "Rebecca of Sunnybrook Farm." A heart story with an all-star cast.

September 24, *"FOOLS OF FORTUNE"*—An A. B. Davis production written and titled by W. C. Tuttle and directed by Louis William Chaudet. Called the biggest melo-comedy drama of the past two years. Star cast includes Marguerite De La Motte, Tully Marshall, Russell Simpson, Frank Brownlee and Jack Dill.

October 1, *"THE WOMAN HE LOVED"*—A J. L. Frothingham production. Directed by Edward Sloman from the story by William V. Mong. All-star cast includes Marguerite De La Motte, Wm. V. Mong and eight other prominent players.

October 8, *"WHEN THE DESERT CALLS"*—Ray C. Smallwood-Pyramid production featuring Violet Heming, Sheldon Lewis, Robert Fraser and a big cast. An unusual, gripping romance of the desert.

October 15, *"THE PILLAGERS"*—A story of the far north, with an all-star cast of seven big principals. An A. B. Davis production directed by Louis William Chaudet and edited and titled by W. C. Tuttle, author of "Fools of Fortune." Romance and melodrama.

October 22, *"THE HOUSE OF SOLOMON"*—Starring William H. Strauss, suported by Brenda Moore and Nancy Deaver. Directed by Lem F. Kennedy. This is a great Jewish comedy-drama. It combines the pathos and beauty of Peter Grimm and the humor and philosophy of Abe Potash. Produced and presented by Carl Krusada from the story of Val Cleveland.

October 29, *"FLAPPER LOVE"*—From Eugene Walter's newest play, "The Flapper," which is to be presented this fall on the New York stage. All-star cast includes Faire Binney, Lucy Fox, Florence Billings, Huntley Gordon, Joe Striker, J. Barney Sherry, Julia Swayne Gordon. Directed by George Terwilliger, who made the Marion Davies' success, "The Bride's Play."

November 5, *"THE OTHER SIDE"*—A Hugh Dierker production from the story by Thelma La Nier. Dierker is the man who produced "When Dawn Came," a screen production that set the entire country talking. A story of the home with an all-star cast including six big names.

November 12, *"THE DEERSLAYER"*—Another of James Fenimore Cooper's famous Leatherstocking Tales. Produced at Glacier National Park by Sacremento Pictures Corporation with entire tribes of Crow and Blackfeet Indians, giving the picture the reality it deserves. A story of romance and adventure.

November 19, *"MILES BREWSTER AND THE SUPER SIX"*—A Frank R. Adams production of his own story, personally supervised by the noted author made known internationally through his stories in Hearst's Cosmopolitan Magazine and the Saturday Evening Post.

November 26, *"AT THE CROSS-ROADS"*—Starring Seena Owen. This is Harriet Comstock's new domestic novel that is one of the best sellers today in the forty leading cities in America. The star of "Sisters" and "The Woman God Changed" in the biggest picture of her career.

December 3, *"THE GREAT CITY"*—A great melodrama of New York's night life—its dance palaces and its bright lights. A cast of big names and a big director. Produced at the Whitman Bennett Studios under the personal supervision of Whitman Bennett.

Months ago each of these productions was carefully planned with one fixed object in mind: that they have a definite box-office value. Each was built up to a standard so that exhibitors might check them week by week all through the year against the entire market, believing that such a check will show exceptional audience values in their product.

Personalities Behind the Pictures

WHILE primarily building its productions on story value, the units distributing through American Releasing Corporations have, in direct collaboration with the releasing company, selected for casts actors and actresses already developed and having definite exploitation values.

The roster of names comprises George Beban, Seena Owen, Violet Heming, Martha Mansfield, Gladys Leslie, Helen Rowland, Marguerite De La Motte, Tully Marshall, Faire Binney, Marcia Manon, Charles French, Lucille Ward, Joe Striker, Henry Harmon, Lucy Fox, Florence Billings, Huntley Gordon, William H. Strauss, Brenda Moore, Nancy Deaver and scores of others.

Of authors and playwrights whose works are standard are listed such celebrities as Kate Douglas Wiggin, Harriet Comstock, Frank R. Adams, James Fenimore Cooper, Caroline Abbott Stanley, Eugene Walter, Paul M. Potter, W. C. Tuttle, Donald McGibney, George Beban, Thelma La Nier, Val Cleveland and William V. Mong.

Every single one a name offering a splendid angle of exploitation to the exhibitor besides assuring him the strongest element of all in screen entertainment, says American Releasing Corporation.

Joe Levenson and Virtue Triumph

Terrific Whack Dealt in Behalf of Public Modesty as Selznick Reel is Censored

By SUMNER SMITH

"LEGS," we can imagine Joe Levenson saying, "are one—or two—of the chief difficulties confronting us New York censors in our efforts to guard the morals of us Americans. Legs trip us up sometimes, especially news reel legs, but we never falter in our determination to conceal them. I blush to say it, but legs whose, er, lines are unconcealed by fabric, whose whiteness or sunburn are too obvious, figure too largely in the public eye, in the public print, in the movies. Should I have said 'limbs?'"

Prologue

Joe Levenson garbed in becoming white, bearing a gladiator's shield and a pair of shears, pursuing Indecency, represented by a celluloid film centipede.

Act 1

Scene 1—Four bathing girls, bare of leg and arm, snugly hugged by knitted bathing suits, romp gayly before a Selznick News camera on a Chicago beach.

Scene 2—Female police censor arrives and measures bathing suits. Finding them short, she tries to pull down the trunks to reach the girls' knees. The trunks come down, but they are well cut trunks and they fly up again when the woman lets go. A crowd laughs, the woman censor gets mad, the girls are locked up. Meanwhile the camera is steadily grinding away.

Act 2

Scene 1—The news reel is projected before the New York censors. They see the crowd laughing at their sister censor's censoring. There is a cry of: "Rally, censors, for the preservation of morals and our jobs." Joe Levenson encores from the depths of his throat: "Us censors must stick together." The bathing suit episode that chagrined the Chicago censor is deleted from the news reel.

Scene 2—Levenson is trying to convince New York newspapermen that the scenes are "indecent." He defines indecency as "the intentional public exposure of those parts of the human body commonly regarded as private." Joe's face is flushed by the knowledge he has been viewing—in the line of duty—women's legs.

Scene 3—More newspapermen arrive. They admit to having occasionally seen legs at the New York beaches. Joe wiggles and says he censors for the protection of that 45 per cent. of the population which are minors and that other 45 per cent. which are sub-normal adults. (So 10 per cent. of us are normal!) The New York World man says his newspaper is going to publish a selection from the censored reel. Joe seeks comfort in the expressed belief that "indecency in a newspaper is not so harmful in effect as indecency in the films."

Epilogue

Allegorical scene with Joe Levenson representing Public Modesty triumphant over Indecency.

CHARLES ROSENSWEIG
New manager of the New York Exchange of the Film Booking Offices of America

Talk of Decline of Motion Picture Is Nonsense, Says Lichtman Back from Trip

AL LICHTMAN, president of the Al Lichtman Corporation, is back in New York after an extended tour of the country which embraced every section except the South. There is a note of optimism in Mr. Lichtman's observations about general conditions which he does not confine to the motion picture industry.

"While I was, of course, primarily interested in conditions in the film business, I could not help but be impressed by the great boom in industrial and agricultural fields," said Mr. Lichtman. "Crops are abundant—larger I understand, than for some time—and factories in the Middle West are working at full capacity, many running on an overtime schedule.

"As to the film business, indications everywhere point to a return to excellent business when the fall season starts and, even now, where cooler weather prevails, theatres are playing to a most satisfactory attendance.

"And I want to go on record right here as saying that all this talk about the decline of the motion picture is nonsense. A general survey of the country covering practically all walks of life indicates that most people are thoroughly sold on GOOD pictures. The independent field has long needed a reliable, permanent source of supply in the matter of product and we are going to do our share—a large share—in meeting that requirement.

"While on the coast I spent a week with B. P. Schulberg at the studios. I found Gasnier and Tom Forman at work on forthcoming productions. We are planning far ahead on production work. For the present Gasnier is at work on 'Thorns and Orange Blosoms,' while Forman starts a production which has for a working title, 'Ching, Ching Chinaman.' A final title will be given this production later.

Asked what he thought was the most important problem from the producer's angle, Mr. Lichtman said: "I think that the producers who will succeed will be those who, at all times, consider the exhibitors' problems and chief among these is good entertainment at a price low enough to permit of a reasonable profit."

Hager to Holland

Carl Laemmle, from Paris, has sent for G. A. Hager, manager of the universal exchange at Salt Lake City, to come to Paris to meet him. This is just a preliminary to his work of opening Universal exchanges in Holland. But it is in line with the policy of the Universal president of promoting his own men to important posts.

Mr. Hager sails on the Homeric on Saturday, July 22. His headquarters in Holland will be established in Amsterdam, after a conference with Mr. Laemmle in Paris.

PROPOSES CENSORSHIP FOR GEORGIA

A censorship law with full power of acceptance or rejection of films has been proposed in the House of Representatives of the Georgia legislature by Representative Collings of Cherokee county.

This bill is similar to the one defeated last year.

The bill as proposed provides for the appointment of a board of three members who will view and censor all films presented in Georgia. The bill also states that the board is to be kept up by an assessment of 50 cents for each thousand feet of film.

Delightful American boy comedies, absolutely clean, and sure-fire entertainment—

JOHNNY JONES COMEDIES

Two Parts Each

Each portrays the adventures of Johnny Jones and his Kid "gang" in juvenile business.

In story, cast and production they are beyond criticism.

The first of the series is "Supply and Demand," as played at the Capitol.

What some of the N. Y. papers say:

"The combination of Johnny Jones and Gertrude Messinger is going to rival some of our most famous grown-up movie duos if the standard they have set in 'Supply and Demand' is continued."—*Evening Mail.*

"'Supply and Demand' is wholesome and bright. Stay and see it."—*World*

"Has a delightful appeal."—*Telegram.*

J. K. Mc Donald Productions, Inc.

Pathépicture

SCREEN SNAPSHOTS

JACK COHN AND LOUIS LEWYN

"THE GREATEST SINGLE REEL ON THE MARKET," SAYS MR. GOLDREYER

A much in little picture.

Every issue full of the kind of entertainment that all your patrons like.

Famous stars as they really are, at home, at play, on location.

Peppy, novel, very attractive.

No wonder every exhibitor who shows it swears by it!

Pathé Distributors

Pathe Exchange,
35 West 45th Street,
New York City.

April 27, 1920

Gentlemen:

I have just read that the single reel SCREEN SNAPSHOTS is to be released through your organization and want to congratulate you on its acquisition.

I consider "Screen Snapshots" the greatest single reel on the market and my patrons look upon it as a real feature, come to see it regularly, and talk about it in the highest possible terms.

Personally, I never miss seeing it myself and on the days "Screen Snapshots" plays my house, am surn to be in the audience to see it at least once.

You have a big thing in this reel.

Very truly yours,

Charles A. Goldreyer.

The Concourse Theatre

CC:

Producers Finance Corporation Plans to Encourage Production Among State Rights Men by Establishment of Credit

AN event of great importance in the field of independent motion picture production was consummated during the past week when Producers Finance Corporation awarded to Converse D. Marsh, a broker at 111 Broadway, a contract for the sale of more than $3,000,000 of its capital stock.

Producers Finance Corporation was organized a year ago by Frank R. Wilson, formerly a national executive in the U. S. Treasury Department in the Liberty Loan campaigns. Mr. Wilson, at the close of the war, joined D. W. Griffith's organization and through his activities D. W. Griffith, Inc., was organized and financed.

When this work was completed, Mr. Wilson got several of the most important men in the independent motion picture field together and proposed a plan for the creation of a banking organization to specialize in loans to motion picture producers. The plan met the approval of these experienced and successful operators. A company was formed under New Jersey laws.

Board of Directors

Its board of directors contains several of the most important figures in the industry, including J. E. Brulatour, Arthur S. Friend, D. W. Griffith, P. A. Powers, Oscar A. Price, A. H. T. Banzhaf, Whitman Bennett, J. J. McCarthy and Frank R. Wilson, all of New York City; John B. Cochran, president of the Franklin National Bank of Washington, D. C.; and A. J. Dalton, a wealthy coal operator of West Virginia.

It was determined that before going to the public for a large volume of capital to finance this corporation, a year's experiment should be made with a limited capitalization subscribed by directors, organizers and others. The first year has now been concluded. The corporation has made a number of loans to producers with such success that the large profit-making capacity of the corporation is said to have been demonstrated beyond question. According to a recent audit, Producers Finance Corporation has earned in a few months' operation its dividend on the paid-up capital for the entire year.

Provides Adequate Credit

Producers Finance Corporation will solve the long standing difficulty under which the motion picture industry has labored in getting adequate credit at the banks. Banks have been unwilling to give sufficient advances to producers because of their scanty knowledge of the nature of motion picture collateral, credit and integrity. Producers Finance Corporation, officered by responsible motion picture men who understand motion picture value and who know the credit and integrity of producers and distribution companies can pass safely on such loans.

The finance corporation, then having responsibility, will place its indorsement on these loans and pass them on to the banks. Producers Finance Corporation has established relations with several banks and its plan of operation meets the approval of those banks which are seeking a larger proportion of motion picture business.

The executive committee of Producers Finance Corporation, which passes upon the loans, consists of Frank R. Wilson, Arthur S. Friend, A. H. T. Banzhaf, J. E. Brulatour and Oscar A. Price. The company has offices at 807 Longacre Building. Mr Wilson is president of the corporation.

"Night Life in Hollywood" Marks New Feminine Influence in Picture-Making

By MARY KELLY

IF there is any floating impression that Hollywood is the place to forget work and trouble and responsibility and morals, Mrs. A. B. Maescher's picture, "Night Life in Hollywood," should be a great aid in dispelling it. In this six-reel feature which is soon to be offered by the De Luxe Film Company, she is setting forth a story—not a sermon—based on her knowledge of this city as a regular place for regular people.

Mrs. Maescher's record as a business woman and her interest in the new moving picture give her that distinction which will probably generally be described as being "an unusual personality." Quite the contrary, one can imagine Mrs. Maescher herself saying, after meeting her. Her specialty is sincerity. Her "line" is modesty. In her estimation the person who succeeds, the picture that is clean, the city that is moral, is not unusual but the most natural thing in the world.

Into her first production for the screen she has incorporated her idea of life. "Night Life in Hollywood" is the story of the surprise that awaited the man who went to California in the hope of having one perpetual party. He had dreamed of meeting a beautiful screen star who would banish all cares, financial and otherwise, for the rest of his life. He meets the girl but she is not at all like the girls he has been reading about on the front page of every bright yellow newspaper. She is the kind of girl a man marries.

Less Tinsel, More Gold

It is Mrs. Maescher's plan to give the public a little less tinsel and a little more gold. She is going to buy stories about the spirit of people you meet and call your friends, and not the ones you read about in the extra editions. Her characters are going to live in honest-to-goodness homes instead of pasteboard palaces.

And on the question of homes she is an authority. Until this first picture her interests have been concentrated in the De Luxe Building Company of which she is president. Her reputation for fairness in contracts for bungalow-building is a high standard all along the West Coast. Many of the finest residences of the stars have been built by her company, and some of them, with their owners, have been photographed in the scenes of "Night Life in Hollywood."

Mrs. Maescher is in New York at present planning for the distribution of the picture. Offices under the management of Eugene Evans have been opened at the Hotel Astor.

Mullin to Represent F. B. O. in Canada; New Branch in West

Harry Berman, general manager of distribution of the F. B. O. of A., announces the appointment of J. M. Mullin as special representative for Canada, with headquarters with the Regal Film Company in Toronto. He will further the sale, exploitation and publicizing of F. B. O. pictures and stars in the Dominion.

A new F. B. O. exchange will be opened at Salt Lake City on September 1, says Berman. Emil C. Jansen, western division manager, is now en route to the Utah city from Chicago, where he attended the meeting of exchange chiefs, and will be in charge of the opening. The manager will be announced soon. This will make a total of twenty-three F. B, O. exchanges.

A. M. P. A. Enlists in Emergency Drive for Orphan Asylum; Many Stars to Aid

The A. M. P. A., representing the advertising and publicity branches of the industry in the East, has enlisted in the emergency drive for the Israel Orphan Asylum as the result of action taken at the association's weekly meeting at the Cafe Boulevard on July 12.

In co-operation with the most prominent stars in the East, and with other amusement interests as represented by the theatrical producers and baseball interests, the motion picture people will give their co-operation in the drive to raise funds in the emergency that faces the orphanage. The asylum, which has been a shelter for more than 200 Jewish orphans who would otherwise be homeless, was totally destroyed in the Arverne fire a short time ago.

Morris Ryskind, who is representing the orphanage's efforts to raise these funds and who has secured the support of the following screen artists available in the East have promised their co-operation: Dolores Cassinelli, Marion Davies, Richard Barthelmess, Johnny Hines, Alice Brady, Jack Holt, Hope Hampton, Mabel Ballin, Hugo Ballin, Zena Keefe, David Powell, Pearl White, Betty Blythe, Pauline Garon, Gwynedd Vernon, Lucy Fox and many other stars. The exact nature of the part that these stars will play in the drive is dependent upon plans that will be announced during the course of the week.

A. B. Carter, secretary of the National Restaurant Association, and who has spent a great many years in organization work, the guest of honor spoke on successful organization.

The constitution and by-laws were read and passed upon and membership fees were decided upon. The members are limited to those who have suburban theatres, as their problems are often not the same that trouble the down-town exhibitor.

Sues to Have Funds Turned Over to City

Through Attorney Charles G. Fryer, Edwin E. Becker of Schenectady, N. Y., has served a demand upon Mayor Lunn of that city, to turn over to the City Treasurer, the sum of $8,524.02, collected from motion picture theatre proprietors in Schenectady during 1920, 1921 and 1922. Becker, acting as a taxpayer, began action against Mayor Lunn for an accounting of the fund more than a year ago. The fund, as announced at the time it was instituted, was to be devoted to charitable work. Proprietors of motion picture theatres in Schnenectady contributed the money as a special license fee for the privilege of exhibiting on Sunday nights.

Chamber of Commerce Formed in Kansas City

The Theatre Owners Chamber of Commerce of Kansas City, recently organized by the exhibitors of suburban Kansas City, held its first meeting with a luncheon at the Hotel Baltimore July 7. The organization was started just recently and the first meeting was exceedingly well attended, nearly every member turning out.

Thomas' Persistency May Force a Theatre on Exclusive Suburb

After a number of arrests had been made in connection with the contemplated establishment of a picture theatre in Oak Lawn, one of the exclusive residential districts of Dallas, Texas, J. P. Thomas agreed to change his plans to a mercantile structure and the charges were quashed.

But Thomas, not to be outdone, comes to the fore again, this time backed by a number of Oak Lawnites. It seems that he is determined to put a "movie" into Oak Lawn or bust in the attempt. He is so determined, in fact, that Commissioner Blaylock, mayor pro tem of Dallas, has agreed to give him a chance.

Providing that Mayor Sawnie Aldredge who is out of the city, and who, incidentally, also lives in Oak Lawn, has no objections, the question of the Oak Lawn theatre is to be put to a vote of the residents of that section.

Makers of Worthless Checks to Be Jailed

The Washington Bureau of Moving Picture World has had a number of inquiries concerning the law recently enacted by Congress regulating the issuance of checks, drafts, and orders for the payment of money within the District of Columbia. This is the so-called "phony check" law. It has been stated that the motion picture trade of Washington annually suffered the loss of large sums of money through the operations of persons who prey upon the trade through the medium of worthless paper. The new law provides for fines and imprisonment for those who engage in the old-time practice.

"Mitt" Jack Cohen

Jack Cohen, Goldwyn salesman in Pittsburgh, is once again a proud daddy, his wife having presented him with a baby girl Sunday evening, July 9. Mother and daughter are doing well. Congratulations!

An Announcement

Moving Picture World wishes to call the attention of scenario writers to the discontinuance, some time ago, of our lists of producers and their addresses which were mailed on request. Please do not write and ask us for them. All other letters requesting general information about the industry are not only gladly answered when possible but welcomed. We want to be of service to you.

Sourbier Merges with B. F. Keith in Toledo

Edward G. Sourbier, treasurer of the Central Amusement Company, of Indianapolis, returned to Indianapolis this week from Toledo, where plans were perfected toward a merger of the Rivoli and Toledo theatres, which Mr. Sourbier controls, and the B. F. Keith interests. The new company resulting from the merger is known as the Toledo United Theatres Company.

The company will take over all property of the three theatres, valued at more than $2,000,000. It will have 10,000 shares of no par stock and a bond issue of $600,000 par value 6½ per cent. gold bond maturing at various times up to 1940. Mr. Sourbier will own half the stock, and the Keith interests will have the other half.

Californians to Meet in Frisco August 15

A one-day convention of the Motion Picture Theatre Owners of America, Northern California Division, will be held at the Palace Hotel, San Francisco, on August 15, the gathering to be brought to a close in the evening by a banquet in honor of Frank R. Devlin, recently appointed general counsel and adviser for the organization.

The principal theme of the convention will be the producing, distributing and presentation of moving pictures so that censorship will not be necessary. It is hoped that Will H. Hays will be present and acceptances have already been had from Governor William D. Stephens and Mayor James Rolph, Jr.

Metro Now Banned

The Post Office Department has been advised by the Postal Administration of Mexico that importations into that country of films released by the Metro Pictures Corporation, of New York, will be prohibited until further notice. This prohibition, as previously announced, extends to other companies. Mexico, it is said, does not like the way Mexicans are depicted in American films.

Hoy System Incurs Will Hays' Disfavor; First National-Goldwyn Rumor Revived

By SUMNER SMITH

THE Hoy Reporting Service, touted as a means of equitably adjusting differences between exhibitors and distributors, is not looked upon with favor by the Motion Picture Producers and Distributors, Inc., and seems likely to be dispensed with, developments this week indicated. The news that Will H. Hays does not consider it the proper intermediary for adjustments will be hailed with joy by many exhibitor organizations which have been "resoluting" against it for some time.

Coincident with the knowledge of Mr. Hays' attitude came a statement from Sydney S. Cohen, president of the M. P. T. O. A., denouncing the system as he has many times in the past and placing the organization squarely behind Fred G. Nixon-Nirdlinger in his suit to test the legality of the Philadelphia Film Board of Trade, which uses the Hoy system.

On Friday morning, July 14, Cohen, Nirdlinger, M. E. Comerford, John T. Collins, E. M. Fay, M. J. O'Toole, John Mannheimer and C. E. Whitehurst of the M. P. T. O. A. conferred with Will H. Hays, Karl W. Kirchwey and Courtland Smith on uniform contracts. Discussion of the Hoy system is said to have entered into the conference and Mr. Hays' position to have been stated. A plan for arbitration was considered.

For Equal Representation

It is hinted that the change of attitude by the distributors in the organization of which Mr. Hays is president has not resulted from any pressure by Mr. Hays or through any law suits, but "is due to a clearer insight into the principles of arbitration." The opinion seems to prevail that there should be no discrimination against an exhibitor who has incurred the displeasure of any of the exchanges. Mr. Hays is for a fifty-fifty representation on the arbitration boards and a method of procedure is now being discussed.

A series of Film Boards of Trade in operation in all of the exchange centers is planned. On the arbitration boards of each there would be equal exhibitor and exchange representation. Deadlocks would be taken to a national board of appeal sitting in New York which would be composed of an equal number of exhibitors and distributors. The legality of the plan is now undergoing scrutiny.

It now develops that apparently there is only one major distributing company definitely signed with Hoy—that the others supposed to be signed with him have not concluded the deal.

Sydney S. Cohen is generally being given credit for the apparent forthcoming discard of the Hoy system. The M. P. T. O. A. voted against it at the national convention and has insisted that its members do not co-operate in any way with Hoy and his branches. Various state organizations have passed resolutions condemning the method of procedure. Hoy was in New York this week and lunched with Courtland Smith, who represented Mr. Hays while his chief was in the West. The T. O. C. C. in New York is holding in abeyance the signing of a new contract with the F. I. L. M. Club and Hoy.

Mr. Hays, who has been in Bay View, Mich., has with his family gone to the West Coast for a flying visit with production forces before returning to New York. He is expected back July 30. By means of this trip he hopes to complete his introduction to the industry.

Until Mr. Hays returns, it is not thought there will be any announcement as to the standard contract which Sydney S. Cohen and various exhibitor organizations are discussing with him. Certain details incident to it are being worked out during his absence and again it is announced that a most amicable spirit pervades the negotiations.

Progress also is reported in the effort to obtain a complete and workable plan of co-operation between producers and civic organizations to insure clean, enlightening pictures. The original committee of three is now selecting a committee of twenty, and a general committee composed of all interested in the project also will be named. Details of a practical plan of procedure, which will be of great interest to the industry, will be made soon.

Of interest to exhibitors will be the recurrence this week of the rumor that First National and Goldwyn are about ready to close the distribution deal which has been predicted several times before in these columns. Again it is said that the contracts are all drawn and ready for signature. Details said to have retarded the progress of the negotiations are Goldwyn's interest in the Ascher string of theatres and the disposal of Alfred Weiss' ownership of the New York State exchanges. No statements can be obtained from either of the companies involved.

Now the New York City projectionists have joined with exhibitors in the demand for decreased rentals. Their stand is a result of the plea of insufficient profits made by the T. O. C. C., which offered them a 10 per cent. wage reduction at a mass meeting of exhibitors and members of Moving Picture Machine Operators' Local 306.

Living costs will not permit them to accept a reduction, say the projectionists, "and it is to rental costs of film to which, in our opinion, the exhibitors should look for a solution of their much spoken of operating costs. The wage scale of the operators took no flights during the war period and since that time we have suffered one 5 per cent. curtailment."

The remainder of the statement dealt with the distastefulness of the work and claimed that projectionists cannot be "broken in" in three hours, as alleged, it is said, by exhibitors. The local says it has plenty of money and will win the controversy.

Representing the M. P. T. O. A. in the Hays conferences over the standard contract is an attorney named Francis Gilbert, whose office is at 43 Exchange Place, New York City. Sydney S. Cohen is authority for the statement that Mr. Gilbert is engaged only for these conferences. No national counsel has been named since the passing of Senator James J. Walker and Mr. Cohen does not discuss the possibility one will be appointed soon.

Olive Thomas' Estate Reported at $37,094

The transfer tax appraisal of the estate of the late Olive Thomas Pickford, who died of mercury poisoning in Paris in September 1920, filed in the Surrogate's court, shows that she left a gross estate of $37,094 and a net estate of $27,644, consisting chiefly of jewelry and other personal effects.

Olive Thomas, the appraisal shows, also had two automobiles, which with the jewelry were sold after her death. Her debts, the appraisal discloses, amounted to $7,500, the largest being $3,300 for furniture. The entire net estate went to, the actress's mother, Mrs. Lorena Van Kirke, of St. Louis.

Adams Promoted

D. G. C. (Cleve) Adams, formerly Jewel representative in Universal's Indianapolis exchange and later manager of the "U" exchange in Cincinnati, has been promoted to the position of personal representative for Art. A. Schmidt, Universal's general manager of exchanges.

Louis Laemmle on Vacation

Louis Laemmle, sales promotion manager of Universal's Chicago exchange, left Saturday for Cedar Lake, Wis., for a short vacation. He expects to return to his duties about August 1.

Retire "Criminal and Vicious" Films Now, Crafts Writes Hays; Charges Many Broken Promises

DR. Wilbur F. Crafts, who pessimistically sees the world going to the demnition bow-wows, now fears that Will H. Hays won't be able to raise the moral tone of motion pictures. While scores of civic and educational organizations are co-operating with Hays. Crafts heaves a monkey wrench on behalf of the International Reform Bureau, asserting that only by immediate retirement of the "criminal and vicious" films now being shown will the public credit the promises which have been made. It's all contained in a letter to the president of the producers and distributors. Mr. Hays was out of town this week and so was not reached for a comment on the letter.

"In a multitude of words," wrote Dr. Crafts, "the essential point you make may be stated in a sentence:

"You ask that a nation which regulates all other great industries by law, inspecting beef and banks, and supervising railroads, shall make an exception for the motion picture industry and rely on promises to reform it made anew by the very men who made the bad pictures and are still exhibiting them—men who have made similar promises of reform for fifteen years when public protest has waxed hot, but have shamelessly broken their promises every time.

Is He Out of Politics?

"It should be self-evident to all intelligent citizens that producers of the better sort can reform all producers of the baser sort only in case the organization of which you are the head is a trust, and we want no reform by illegal methods.

"Furthermore you do not even promise to reform the chief wrong done by the motion picture forces, their efforts to dominate national, state and local politics in the financial interest of one trade. That is near treason. Your associates boast they elected Cox in Ohio and other officials and defeated thirty-five who voted for state censorship in New York. Many of us regard your new work as chiefly political, and if so a peril to democracy.

"And what value is it for parents whose children are learning vice and crime from the movies to be told that better pictures will be gradually substituted? If the producers are repentant let them retire the criminal and vicious films now showing."

Elliott Corporation Enlarging Activities; To Rebuild Old Grand

The Grand Theatre, Seventh and Walnut streets, Kansas City, is to be rebuilt as a picture house, according to an announcement that accompanied the formation last week of the Elliott Theatre Enterprise Corporation. The cost would be between $100,000 and $150,000. The stage and the four walls will remain unchanged. The Grand has always been a "legitimate" house during the theatrical season.

The company has indicated its intention to begin construction on two other picture theatres within a few weeks. One, on Strong avenue, in the Argentine section of Kansas City, Kas., will cost $65,000 and a new Independence, Mo., theatre is to cost $85,000.

The acquisition of other theatres also is contemplated by the men who are incorporating the Elliott enterprise with the following officers: Ambrose E. Elliott, president; Frank P. McClure, secretary-treasurer; James C. Hartman, general manager, and Carl B. Wiscarver, a director.

JULE HALL

Who has been in several recent releases, is coming to the front rapidly. Miss Hall's first experience in pictures took place when she was still at school and summering at a seaside resort when the late Howell Hansel, who was directing Hall Caine's famous picture, "The Deemster," asked her if she would like to be in a mob scene. It did not take Mr. Hansel long to notice her ability and he gave her a part. Since then her rise has been rapid and she has played parts in many releases and in a short time expects to be starred.

Special Film Exhibit for Georgia Legislators

The first definite step toward an ambitious goal in the larger development of motion pictures was taken in Atlanta last week when the Better Films Committee of Atlanta at the request of Governor Hardwick, staged a special exhibition in the Hall of Representatives for the Georgia General Assembly. It is the first time in history that a governor has interested himself to such an extent in the potentialities of motion pictures; it is the first time the law-makers of Georgia have had a specific message brought to them on the screen.

With a two-fold object in view the sponsors for the special showing chose the subjects with deliberation—"Dixie's Mountain Majesty" is a plea for the development of the Federal Forest Reserve. It is a pictorial record of a forest expedition into the mountains of North Georgia—a part of the Federal Forest Area. The second picture "A Citizen and His Government" is strictly an Americanization film, produced for the definite purpose of teaching citizens their responsibility to their government.

Safier Joins F. B. O.

Announcement is made by the Film Booking Offices of America, of the appointment of Morris Safier as special representative of the F. B. O. home office. Mr. Safier comes to the F. B. O. from Universal. Previous to this he served for five years with Selznick, acting as branch manager in Boston, Cleveland, Pittsburgh and New Haven.

Hoffberg Sees Investment Opportunity for Picture Men in Central America

J. H. HOFFBERG, of Goldwyn's foreign sales department, has just returned from a four months' trip through Central America, Panama, Jamaica, Colombia and Venezuela, where he completed highly satisfactory arrangements for the distribution of Goldwyn pictures. The films will be handled in Panama, Central America, Jamaica and Colombia by the Robert Wilcox Company of Colon, Panama, and in Venezuela by the Sociedad Cines y Espataculous.

Mr. Hoffberg reports that moving picture conditions in the countries visited are at least ten years behind the times.

"Most of the theatres," he said, "are frame buildings—fire traps which would never be allowed in this country. They vary in seating capacity from 150 to 2,000, although some of the open air theatres seat as many as 6,000. Admissions range from 5 to 50 cents in American money; occasionally, when a big special is shown, they ask as much as a dollar.

"There is big opportunity for new capital in Central America. New theatres are needed in even the largest cities; the business is badly handled, and most of the pictures shown are of poor grade—so poor, in fact, that people of the better classes never attend. The others can't afford to go more than once a week, because 50 cents in gold is about the average daily pay of a working man. A day's salary to see a show!"

Professional Reformers Foiled at Every Turn in Massachusetts Censorship Fight

By ROGER FERRI

BOSTON, MASS.—When the censorship question is brought before the voters of Massachusetts to decide definitely, the reform element, which has been unduly active in this Commonwealth, is certain to meet with a setback if plans now in operation do not miscarry. Speculation rife in this part of the country are 5 to 3 that censorship will never meet with the sanction of the general public of Massachusetts.

That the reformers are cognizant of the bitter battle before them is realized by the fact that they have deluged Massachusetts with professional "barkers" and propagandists, who are working stealthily in the smaller communities of the state. These reformers seem to concede that so far as Boston is concerned their cause is as good as dead. They are equally frank in their admission that they do not expect the voters of the city sections to favor censorship. Consequently, they are devoting all their efforts to the rural sections. They are disseminating literature aimed to belittle the moving picture industry and those in it, accusing them of virtually every crime under the sun.

However, these tactics are not meeting with the approval of even the rural districts, for the propagandists find themselves combating an almost impregnable faction, including the exhibitors and exchangemen and the union organizations, together with women's and mothers' clubs and the press of the state. The campaign to offset the propaganda systematically broadcasted in New England by the reformers is well underway, but between now and November considerable will have to be done.

Very little information has come out of this state concerning the efforts being made by the anti-censorship advocates until now. True, the belief is general in the industry that the film men here have been inactive. Investigation of what has been done discloses the fact that they have been anything but idle. On the contrary they have been working quietly but carefully, and thus far have stalled every move made by the propagandists, who seemed to be determined to establish censorship in this state at any cost.

However, they do not realize the fact that through the Motion Picture Operators' Union, the International Theatrical Stage Mechanics' Alliance, Electrical Workers' Union and allied labor associations the theatre and film interests in this state can depend on at least 900,000 votes to be cast against censorship. The reformers, too, in their eagerness to poison the minds of rural voters have overlooked the women's and mothers' clubs. Similarly have they ignored the civic organizations. And certainly they lack the cooperation and sympathy of the press of the state.

But the anti-censorship campaign has only started. There are other angles that can not be explained at this time for very good reasons. However, the fact remains that virtually every union man in this state is working against censorship.

The acquisition of the Alfred S. Black theatres in New England by Famous Players-Lasky Corporation seems to have been enthusiastically received by exhibitors in this section in general. The contract Black had with Famous Players made it possible for that showman to invade any city or town in New England, regardless of the status of Paramount product, with the garuantee that the New York offices would have to sanction anything he did. This brought about a situation that continually got Famous Players into hot water. With Famous Players in charge, the exhibitors seem considerably relieved. Harold Franklin, formerly of Shea's Hippodrome, Buffalo, who engineered the deal with Black here, will not have charge of the New England theatres, for R. C. Fox already is here as division manager of Famous Players' New England theatres.

Despite the decided drop in business in this section, re-issues are seemingly playing to splendid business. Take, for instance, "The Delicious Little Devil," a Universal re-issue, co-starring Mae Murray and Rodolph Valentino. This picture last week broke a record in Springfield and this week opened at Bill Mahoney's Rialto Theatre in Providence, R. I., to $250 more business than that house has grossed for any previous Monday night during the past four months. And this business was done in spite of the fact that Monday was the hottest day of the year in Providence.

Jake Lourie, of this city, has taken over the entire Warner Brothers' product for 1922-23, according to a report circulated in Film Row in this city. Several local independent distributors sought the product, but in vain. Sam Grand of Federated handled "Why Girls Leave Home" and "School Days" for the Warners, but "Your Best Friend" was turned over to Screenart Exchange. However, even this connection seemed to displease the Warners for they have tied now with Lourie, who is general manager of a string of the best first run theatres in Massachusetts, including the Modern and Beacon Theatres. This tieup means that the Warners' product will be given every break.

Business for next season in New England seems promising, if the statements made by exhibitors and exchangemen in this city, New Haven, Hartford and Providence can be taken seriously. However, only the biggest pictures are expected to draw maximum box office business, these showmen point out. Consequently, Famous Players, First National, Universal, Fox, Metro, Film Booking Offices, Goldwyn and Hodkinson all report heavy bookings for the early fall. Universal, Fox and Metro alone have an aggregate lineup of seventy specials for 1922-23. The following Universal specials, "The Storm," "Human Hearts," "Under Two Flags" and "The Mery-Go-Round," with Von Stroheim, are attracting much attention. Rodolph Valentino's "Blood and Sand" opens generally here in September and exhibitors who have booked the feature are looking forward to a record-breaker. They base this expectation on their personal opinion of the picture, after having seen it screened.

United Artists Reply to Schulberg's Charge

Answer to the suit brought in the New York Supreme Court by Benjamin P. Schulberg against the United Artists Corporation, David W. Griffith, Mary Pickford Fairbanks, Douglas Fairbanks and Charles Chaplin, was filed in the New York county clerk's office the past week, by O'Brien, Malevinsky and Driscoll of 1482 Broadway, counsel for the defendants.

The answer is a general denial to the allegations of Schulberg regarding his arrangement with the defendants to dispose of the foreign rights to certain motion pictures, which Schulberg says he succeeded in disposing of to one Morris Greenhill, representing large English motion picture interests. Moses L. Malevinsky, in an affidavit affixed to the answer, says he makes the general denial on behalf of the defendants, owing to them all being absent from this jurisdiction, and says he is personally familiar with all the issues involved since he represented all of the defendants at the time. He therefore asks that the suit brought by Schulberg be dismissed.

To Investigate Rates

An investigation of express rates, similar to the freight rate inquiry conducted last winter, is to be undertaken by the Interstate Commerce Commission. Complaint has been made that though freight rates were cut 10 per cent. on July 1, there has been no change in express charges.

To Hold Distributors Responsible in Ohio, Riegel Tells Exhibitors; No More Passes for the Inspectors

PASSES issued by Mrs. Snow, the former Ohio censor, for the purposes of inspection of pictures have been recalled by Vernon M. Riegel, director of education, according to his recent letter to Martin G. Smith, president of the M. P. T. O. of Ohio. He advises that "all credentials will be made direct from headquarters, and that no credentials and free passes will be granted to anybody. Our inspectors will pay their way into the shows the same as anybody else."

Continuing, Mr. Riegel wrote:

"I suggest that you inform members of your association that it will be our policy to prosecute distributors for violation of the orders of the Division of Film Censorship and of the statutes in places where there are distributing points, rather than exhibitors, although both are equally liable under the law. In all cities and villages where there are no exchanges, the exhibitors will be prosecuted for violations.

"It is suggested, therefore, that exhibitors require the distributors to guarantee to them that the pictures will come to them in conformity with the orders of the Division of Film Censorship. It is suggested, furthermore, that the exhibitors require the distributors to guarantee to them indemnification for all loss, cost and expense that may result to theatre owners as a result of the failure of distributors to obey the orders of the Division of Film Censorship.

"I am trying to do all I can to protect theatre owners and to relieve us of the necessity of prosecuting them for violations, because, as stated above, I do not think they are primarily liable and these suggestions are made for their protection. However, it is entirely too expensive and inexpedient to prosecute distributors in cities where no exchanges are located when the picture was shown by an exhibitor in some other city possibly at a great distance from the jurisdiction in which the distributing point is."

New Rules Indicate Stricter Censorship

New rules for the censorship of moving pictures in Ohio, announced by Vernon L. Riegel, head of the department, seem to establish stricter standards of eliminations than ever before.

These rules were made for the guidance of his assistants, Mrs. Mary B. Williams, Miss Suzannah Warfield and Miss Mary E. Luthie, who are doing practically all the censoring.

One of these rules bars pictures exhibiting movie stars who have committed crimes, or whose names are in question, judged by generally accepted moral standards.

Others are: "All scenes which are obscene, salacious, indecent, immoral or teach false ethics, such as the following: Those based on white slavery or commercialized vice. Those making prominent illicit love affairs. Those exhibiting nakedness or persons scantily attired; suggestive bedroom or bathroom scenes. Scenes depicting unnecessarily prolonged expressions or demonstrations of passionate love. Stories with improper, vulgar gestures and postures. Scenes which tend to give the idea that sexual vice accompanied by luxury makes vice excusable. Themes and scenes dealing with the underworld. Stories that make crime, gambling and drunkenness attractive. Stories which may interest the immature and susceptible in methods of committing crime. Scenes which tend to produce approval of business institutions or conditions that naturally tend to degrade and deprave mankind. Productions that tend to incite sympathy for those engaged in criminal activities. Scenes that make crime attractive. Scenes ridiculing or deprecating public officials, officers of the law, the U. S. Army, the U. S. Navy, or other governmental authority, or which tend to weaken the authority of the law. Scenes which offend the religious belief, ridicule ministers, priests, rabbis. Deceptive subtitles. Salacious advertising matter."

Prominent Interests Merge in Toledo and Consolidate Theatre Holdings

KEITH Theatre—"Legitimate" attractions. Rivoli Theatres—Keith vaudeville and pictures. Toledo stock company.

This is the new alignment of Toledo, Ohio, theatres and movie houses, which was definitely assured recently when the incorporation papers of the Toldeo-United Theatres Company were sent to Columbus.

The merger is the result of an agreement reached between B. F. Keith interests and Ed. G. Sourbier and partners in New York.

The new company will take over all of the property of the Rivoli Realty Company and equipment of the Toledo and Rivoli Theatres, and the Keith Theatre in Toledo, a transaction that involves $2,000,000 of property and leases.

The new company will have 10,000 shares of no par value common stock and a bond issue of $600,000 par value 6½ per cent. gold bonds maturing at different times up to 1940.

E. G. Sourbier and his partners, who recently purchased all of the stock of the Sun Brothers in the Toledo and Rivoli Theatres, will own half of the stock of the new company.

B. F. Keith interests buy 5,000 shares or half of the stock of the new company. Mr. Sourbier and his partners will acquire their stock in the new company in consideration of turning over all of the present Keith holdings in Toledo.

The deal is regarded as one of the most vital in Toledo's theatrical history. It means a splendid new theatre for Keith vaudeville, the continuation under one of the strongest of theatrical interests of one of the best stock companies Toledo has ever boasted and a legitimate house in the very heart of the business district, ideally adapted to the purpose of the big attractions that will be booked.

Sunday Picture Shows to Continue in Newark

"Reformers" were defeated in Newark recently when charges they brought in the First Precinct Police Court against the Fox Terminal Company and Ray Duserne, its manager, for operating on Sunday, were dismissed. The case was tried before a jury. The specific charge was violation of the State Vice and Immorality Act, and was filed by Harry Davis, 27 Johnson avenue.

It is thought that similar charges pending against other downtown theatres for operating on Sunday will not now come to trial, as the will of the people was shown emphatically in the verdict of "not guilty" in the Fox Terminal case.

Herrmann Promoted

William C. Herrmann, former service manager and head of the short subjects department of the Universal's "Big U" Exchange, has been selected to succeed Charles Rosenzweig, it is announced at the Universal home office. In his four years as service manager, Herrmann has succeeded in placing the "Big U" Exchange on a firm and sound business basis.

Another change in the personnel of the Universal's New York Exchange is the promotion of David Brill to Sales Manager of Universal Jewels and Universal Attractions.

Dardine Puts Over His Plan for Unity in North Carolina

Through the earnest efforts of E. F. Dardine, manager of the Charlotte Universal exchange, and one of the most ardent supporters of exchange and exhibitor co-operation in North Carolina a standing grievance and arbitration committee has been appointed by the M. P. T. O. to meet and co-operate with a similar committee from the Charlotte exchange colony in smoothing over the different misunderstandings which may come up from time to time between exchange and exhibitors of the state, and will be vested with full authority to make final disposition of such matters.

The exhibitor committee is composed of James A. Eastridge, of Gastonia, H. B. Varner, of Lexington, and C. L. Welch, of Salisbury. The exchange committee has not yet been announced.

This Exhibitor Reports Church Services by the Use of Slides and Makes Friends

IN line with his policy of building up good will toward his picture house from every possible angle, Manager E. Metzger, of the Strand, Creston, Iowa, has adopted a plan of showing slides on Saturday announcing the services to be held in the churches in Creston on the following day, according to one of the correspondents of Associated First National Pictures.

One of Mr. Metzger's mottoes is: "The only way to make friends is to let people know what you are like." Acting on this motto, he began by inviting ministers to attend pre-release showings of his pictures and asked for criticisms from them.

While attending a special showing of a picture at the Strand one afternoon one of the ministers commented on the value to local merchants of slides advertising their goods. "Why wouldn't it be a good plan to announce our Sunday services on the screen every Saturday evening?" he asked. Mr. Metzger said it would be a fine plan and offered to show the slides gratis.

There was a marked increase in attendance in the minister's church on the Sunday following the showing of the slide. Other ministers in Creston deplored the idea at the beginning, but church-goers indorsed it and within two weeks slides announcing services in five Creston churches were being displayed.

"I am doing this so as to help the churches all I can," said Mr. Metzger. "I am a church-goer and want to help religion in every way possible."

Asks Injunction to Restrain Use of Title

Application for an injunction restraining the Metro Pictures Corporation from using the title "Hate" to a motion picture now being exhibited on the Loew Theatre circuit, has been made to the New York Supreme Court, by the Fairmount Film Corporation, by their attorneys, Everett, Clarke and Benedict, of 37 Wall street.

According to an affidavit filed with the papers by Robert Bolling, the vice-president of the Fairmount corporation, his organization in 1917 produced an elaborate picture bearing the title, "Hate."

North Carolina Group to Study Atlanta Plan

For the purpose of obtaining full information of the system and working procedure of the Atlanta Better Films Committee, with a view to operating the same system in North Carolina to cooperate with various civic and welfare organizations in film selection, a committee composed of A. F. Sams, of Winston-Salem; D. M. Bain, of Wilmington, and E. F. Dardine, of Charlotte, will go to Atlanta on July 20 to attend the monthly meeting of that organization, this committee having been named at the Asheville convention upon the invitation of Anna Eugene Aiken, secretary of the Atlanta committee.

Legal Difficulty Said to Have Been Settled

After hearing testimony from both sides when Fred G. Nixon Nirdlinger and Thomas M. Love, instituted suit in equity against the Film Board of Trade in Philadelphia, together with its co-operating bodies, Judge Monaghan of Common Pleas Court No. 5, adjourned the case. Unfair methods and discrimination were imputed to the Film Board of Trade by Nirdlinger and Love in their complaint.

Announcement that the Nixon-Nirdlinger interests have been satisfied and that counsel for both sides amicably adjusted the differences out of court was given out by an interested member to the trade and local papers.

Sues for Royalties Alleged to Be Due

Suit to recover royalties amounting to $20,907, was filed in the New York Supreme Court on Wednesday by Daisy C. Danziger against David P. Howells, motion picture producer.

In her complaint she says her husband who owned the motion picture, "The Corsican Brothers," assigned same to her and that the defendant Howells during the year 1920 and 1921, through various motion picture exchanges in foreign countries, distributed the picture without her knowledge, and collected in the shape of royalties from same amounting to the sum she sues for.

Lawyer Brings Suit

Suit to recover $500 from Ward Lascelle of 823 South Bonnie Brae, Los Angeles, Cal., was filed on Wednesday in the New York Supreme Court by Harry A. Richards, a lawyer of 50 Pine street, this city. He says the money is due for legal services rendered in connection with litigation over the rights to film "Rip Van Winkle."

To Aid Elks

The M. P. T. O. A., through President Sydney S. Cohen, has offered the close co-operation of all theatres to the Benevolent Protective Order of Elks in furthering the public playground movement brought to the attention of the national convention in Atlantic City.

"DURING the current season," says the *Moving Picture World*, "there have been presented to the trade some 700 feature productions Of these, the generous estimate for absolute big successes is 35 productions. . . Of the remaining 665 productions, some 365 could be called failures The remaining 300 can be termed average pictures not good enough . . to set the great public in a frame of mind to care whether they saw more of them or not "

It is worth recording in this connection that the National Committee for Better Films in its 'Year s Best List," awarded *Hodkinson Pictures* 10% of the finest product of the past year This, in the face of the fact that *Hodkinson Exchanges* distributed only about 2% of the year's productions

The selective principle exercised by this corporation, as applied both to pictures and sales personnel, comes as near as is humanly possible to assuring the Exhibitor a steady supply of failure-proof product

The Theatre Owner who can say, "I play Hodkinson 100%," automatically reduces his percentage of poor pictures—a fact that is borne out by the impartial judgment of the best critical bodies of the industry.

HODKINSON PICTURES

MOVING PICTURE World

PUBLISHED WEEKLY BY
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York City
Telephone: Murray Hill 1610
Branch Office:
Chicago, 28 East Jackson Boulevard

John F. Chalmers, President
Alfred J. Chalmers, Vice-President
James P. Chalmers, Sr. Vice-President
Eliza J. Chalmers, Secretary and Treasurer
Ervin L. Hall, Business Manager

Editorial Staff
Arthur James, Editor-in-Chief
Epes W. Sargent, Exploitation
John A. Archer, Managing Editor
F. H. Richardson, Projection
E. T. Keyser, Equipment
Fritz Tidden, Reviews
Roger Ferri, Independent Productions

Manager of Advertising
Wendell P. Milligan

Manager of Circulation
Dennis J. Shea

Subscription Price: United States and its possessions, Mexico and Cuba, $2.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.
Copyright, 1922, by Chalmers Publishing Company.
Copyright throughout Great Britain and Colonies under the provisions of the Copyright Act of 1911. (All Rights Reserved).

OTHER PUBLICATIONS
Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations
Member National Publishers Association

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

WE regret to note so excellent a publication as Judge, which is combined with Leslie's Weekly, should go in for mud slinging at the screen. In a recent issue they express sentiments as follows: "The movie is dirty because it is a low order of entertainment, appealing to one sense only, requiring merely action to carry its message, and action makes an appeal to the mind that reduces reasoning to its lowest terms." A more foolish comment would be hard to imagine. The eye is the window of the soul, and of all our senses sight is the most essential. The moving picture does not depend alone on action for its appeal any more than Judge is limited in its humorous appeal to its pictures. The titles are as much a part of the screen as the action, and in addition to action there is the repose of beauty, the majesty of nature and the continual telling of the story. Moving pictures will continue to delight and instruct long after Judge has been forgotten.

To Moving Picture World Readers:

NEARLY two years ago I was invited by Mr. John F. Chalmers to take editorial direction of Moving Picture World for the specific purpose of staff reorganization and to introduce changes in publication methods and practice for the permanent betterment of the institution. It was Mr. Chalmers' desire that this publication be brought to the highest point of service to the exhibitors, constituting the very great majority of our readers, and to increase the service to the industry as a whole and to each of its elements individually.

These purposes of my association have been accomplished in even fuller measure than I had hoped, and this is due to the cordial response of our readers to every effort at betterment and to the full, complete and harmonious co-operation and support of Mr. Chalmers personally and of every member of the organization.

Having completed my task I now turn over the continuance of the work to a well organized, competent and faithful staff that has richly earned the highest praise. The readers of Moving Picture World may be assured that the same principles laid down initially by James P. Chalmers, the founder, and continued through the years, will remain as the guiding rules of conduct and service.

I cannot turn to the other work which I now feel it my duty to undertake without expressing my heartfelt appreciation of the opportunities I have enjoyed for free expression, for hard hitting in the causes I felt to be right, and for the delightful and friendly association of as fine a group of workers as it has been my privilege to know.

Moving Picture World stands for the best in the industry. Its aims are clean, its purposes are honest, its desires are fine and in fulfilling its mission I believe it has done well. It is not a one man institution, but it is an institution with one aim —service for the upbuilding of the moving picture industry as a business and as a great influence in the daily lives of the human family.

If I have been in any small way of help in the welding together of this staff of workers and of carrying on toward the better thing, I feel that my reward is meted out in full.

To those of you who have been so kindly and so helpful, and without whose aid I could not have gone forward, I express my most grateful thanks. I leave only with feelings of great personal regret to approach new tasks which I cannot refuse.

Beginning with the first issue of August, Mr. Robert E. Welsh will assume editorial direction of Moving Picture World. He has been chosen because of his training, experience and abilities. Mr. Welsh can be depended upon to serve the readers of Moving Picture World fairly, honestly and with a devotion to the best interests of the industry, which he has at all times evidenced. I bespeak for him your cordial support, and feel gratified at being able to turn over my work to such capable hands.

ARTHUR JAMES.

American Producers Need Not Fear Competition of Germans and Italians

Munich, July 7.

By W. STEPHEN BUSH

RUNNING from Italy into Germany I encountered a number of American film-buyers in the city of Munich, from which this letter is dated. Among them were I. Blumenthal and Joseph Pollock, the first named being the head of a group looking for big features in the interest of one of the most powerful American producing and distributing companies.. Mr. Pollock represented the National Screen Service, Inc., of New York City. Later in the day I also met Mr. Burton George, a well-known American director in the act of directing a picture to be known as "The Beast." Indeed, before the week was over I had made several noteworthy discoveries in which I believe the readers of Moving Picture World will be interested.

New German Forces in the Field

While the "Ufa" is holding sway chiefly in northern and central Germany and making new bids for the American market, a well-organized, well-equipped and apparently well-financed concern is doing even bigger things here in the south of Germany right at the doors of this city. This concern is known as the "Emelka" called into existence by several big banking companies located in Munich. This company, consisting of several subsidiary groups, is biding its time and opportunity for a second invasion of our markets. The first invasion headed by Mr. Milton D. Heilbronner, an American, occurred about a year ago. As a selling venture it did not meet with the success that had been anticipated, but Mr. Heilbronner with whom I had several interviews here, intimated that selling films had not been the primary object of his extended mission in the States.

Studying American Models

He was satisfied he told me to have learned some useful things in American studios and to have acquired some valuable first-hand information as to our methods of selling and exploiting films. He also intimated that he had improved his opportunities of studying American models and American taste. Following his invitation to visit "the finest and most thoroughly Americanized of the five studios of the Emelka, I went out to a charming spot situated a few miles from Munich in the heart of a parklike landscape on the high banks of the river Isar. It was here that I met the American director, of whose views and labors I may speak in another letter.

I soon convinced myself that the leading forces of this concern called Emelka had made gigantic preparations for the production of three superfeatures, which I was told are to be launched in the U. S. in due time. Work on one of them had progressed considerably—they have reproduced with striking fidelity four huge sets, consisting of the famous historic spots of Pisa, Florence and Venice, together with parts of medieval London. The story is Maeterlinck's "Monna Vanna."

The other two subjects deal, one with a celebrated episode in the reign of Queen Elizabeth, the other with a modernized version of Lessing's religious-philosophic play, "Nathan the Wise." Mr. Heilbronner was very frank about his intentions to work with a constant eye on America.

"Foreign Markets Are Our Only Hope"

"The motion picture industry," said he, "is going through the gravest crisis of its history in Germany. I doubt whether more than two concerns will be able to weather the next six months. Taxes are killing the exhibitor, who is in all seriousness intending to close his theatre at least during the summer season. I am sorry to say that relations between producers and exhibitors are most deplorable.

"The increase in the cost of production has forced us to increase our film rentals to a figure where exhibitors say they cannot follow us. We have so far been unable to close any contracts on the terms we are compelled to insist upon. As a result the whole industry is now living from hand to mouth and the foreign markets are our only hope. At best the domestic market never covers more than 50 per cent. of the cost of even a fair negative."

Mr. Heilbronner was kind enough to volunteer a wealth of informaiton as to his future plans for introducing his films into our markets. To reveal it all here would be anticipating the great publicity campaign which he has outlined.

A New German "Monster Film"

The "Emelka" however is not the only concern here which is looking for big profits beyond the watery divide. Another concern of which Robert Reinert is the guiding spirit and chief director has just completed a remarkable film called "Dying Nations."

Reinert, who is by many of the German critics considered the most talented director in the German speaking countries and whom I also interviewed in the big film exchange building here, told me that the whole world had been sold on "Dying Nations." He claimed to have received various offers from film men in the states, showing me a wire from I. Blumenthal wherein an extension of an option is asked for and the visit of Messrs. Lasky and Kohn (no initials mentioned) was announced for the very near future.

"I have received another offer from America," said Reinert with a mysterious smile "but of that I cannot speak. They told me to wait and say nothing. I understand it is one of the largest concerns in your country. 'Dying Nations' is one of the biggest films ever made. It deals with the questions whether the old European civilization is about to pass away like other great systems of life and thought which have perished in the course of history.

"Is your young country destined to pick up the torch and keep the fires of humanity burning? That is one of the questions I am trying to answer in my film. The subject is treated in a strong but simple way. I am using visions to a greater extent than ever before."

Optimism Has a Poor Basis in Fact

To what extent this German optimism about the possibilities of our markets for their films may be justified it is difficult to say. I have since my return from Italy seen a considerable number of supposedly good German films and I must say that they were uniformly bad. Every one of them seemed to me distinctly unsuitable for our public. The Germans including the film men are industrious, well-disciplined and patient, but their views on the psychology of other nations are weird and amusing to a degree. It has been said that they possess the gift of adapting themselves and their wares to the needs and views of the nations with which they want to trade. This may be true in other fields; in the world of films it is emphatically not true.

Slow and Heavy

Slowness and heaviness are handicaps in the production of films that are supposed to have an international appeal. There are no women stars in this country capable of pleasing an American audience. Even the Italians cannot grasp the American viewpoints. The number of German films that will stand the American test for motion picture entertainment will always be negligibly small, no matter how hard the Germans may work or how patient they may be.

I have now spent nearly a year in Europe, gravitating between the two great centres of European production—Italy and Germany—and I cannot believe that we have anything to fear from this competition. Indeed, the facts plainly show that they have everything to fear from our competition.

Freakish Censorship

Just before leaving Italy I had a most entertaining demonstration of censorial stupidity. After the three official censors of the kingdom had looked at "Broken

(*Continued on page* 375)

News from the Producers

By C·S·SEWELL

"Silver Wings" and "Fast Mail" Head Fox Company's Release Schedule for Month of August

Heading the list of August releases by Fox Film Corporation are two long-heralded specials, "The Fast Mail," based upon the famous Lincoln J. Carter melodrama, and "Silver Wings," with Mary Carr, who won fame as the mother in "Over the Hill." "The Fast Mail," which recently completed a run at the Strand Theatre, Broadway, New York, is scheduled for release August 20, while "Silver Wings," which is in the tenth week of its indefinite engagement at the Apollo Theatre, New York, has been set for August 27.

Newspaper reviewers have been unstinted in their praise of these two specials, and the public has responded by breaking many attendance records at both Broadway houses, it is said. "The Fast Mail" was directed by Bernard Durning. "Silver Wings" was produced under the direction of Jack Ford and Edwin Carewe.

These productions are the first two of a series of fourteen which Fox Film Corporation will release during the season of 1922-23. The others already announced are "Monte Cristo," "Nero," "A Fool There Was," "Lights of New York," "A Little Child Shall Lead Them," and "My Friend the Devil."

The William Farnum production for August is "Moonshine Valley." It is from the story by Mary Murillo and was directed by Herbert Brenon. "Moonshine Valley" is a western melodrama.

"Just Tony" is the title of Tom Mix's August release. It is based on the novel, "Alcatraz," by the popular Max Brand. The picture, which was directed by Lynn Reynolds, who also wrote the scenario. "Romance Land," which was announced previously as Mix's August vehicle, has been set back to a September date.

Dustin Farnum will be seen in "Oathbound," a racy story of the sea and silk smugglers. It was written by Edward J. LeSaint and directed by Bernard J. Durning, who directed "The Fast Mail." August 13 is release day.

"The New Teacher" is the August release starring Shirley Mason. It was written by Dorothy Yost, directed by Joseph Franz, and will be released August 20.

Distinctiveness and originality characterize the comedies which Fox has on his August program.

Dupino Lane, the famous English music hall pantomimist, makes his screen debut in "The Reporter." This comedy will be ready for distribution August 20.

Clyde Cook essays the cold, cold sailor in "The Eskimo," a comedy which will be released August 27. It was directed by Slim Summerville.

"Pair of Aces," the Lee Kid production, will be ready for the exhibitor August 20. It is the funniest thing in two-reelers the youthful stars have ever made.

"Falls Ahead" is the Mutt and Jeff Animated Cartoon. August 20 is its date of release.

Fox News will be issued twice a week as usual.

Capitol to Show First Carey Film

Harry Carey's first production for release through the Film Booking Offices of America will be the attraction at the Capitol Theatre, New York, beginning July 22, marking the first time that Mr. Rothafel has ever booked any of the Carey productions for presentation at his playhouse. "The Kick-Back" has been selected as the final title, superseding the working title of "Combat."

Carey is supported by Ethel Grey Terry, Henry B. Walthall, Charles J. LeMoyne and Vester Pegg.

Vitagraph Pictures for First Three Months of New Season

Wide diversity of subject and appeal marks the release announced by Vitagraph for the opening three months of the season. A great range of action and scene is provided by this list, which follows:

"Golf," Larry Semon comedy. "Divorce Coupons," Corinne Griffith. "The Ladder Jinx," a Jess Robbins six-reel romantic comedy. "My Wild Irish Rose," Vitagraph special. "The Ninety and Nine," a Vitagraph special. Spectacular drama full of wilful men, flying engines and burning pine forests.

"The Chicken Parade," Jimmy Aubrey comedy. "A Girl's Desire," Alice Calhoun in a whimsical tale of oil millions, social climbers, bogus noblemen and the heart of a girl. "Fortune's Mask," Earle Williams with Patsy Ruth Miller. South American love and politics. "The Fighting Guide," William Duncan in a western.

"One Stolen Night." Corinne Griffith, in an Arabian love classic. "Little Wildcat," with Alice Calhoun. "When Danger Smiles," William Duncan smiles back at danger. "Tenderfoot Luck," Jimmy Aubrey comedy. "You Never Know," Earle Williams in secret service role.

During the 1922-23 season, Vitagraph will release eight seven-reel specials. There will be twenty-eight feature pictures, starring Corinne Griffith, William Duncan, Earle Williams, Alice Calhoun and Jean Paige. Six Larry Semon comedies and eight Jimmy Aubrey comedies will be produced.

Vitagraph will also release five Jess Robbins special comedy productions of six reels each, and fifty-two Urban Popular Classics, besides a number of independent specials now in preparation by independent producers.

Goldwyn Quotes Names to Prove Output Will Be "The Quality"

The recent addition of four directors of international prominence, the signing of several of the best-known of the free-lance stars and the acquisition of several really great stories gives Goldwyn Pictures Corporation an imposing list of "big names" with which to drive home its current announcement of 20 big pictures for the season of 1922-1923.

It is the intention of Goldwyn to make story material, players and director all of a uniformly high and consistent standard. The best guarantee of this policy is the association with Goldwyn of Marshall Neilan, Maurice Tourneur, R. A. Walsh and Allen Holubar, in addition to Rupert Hughes, who is now working on "Gimme," and who has "Remembrance" and "The Bitterness of Sweets" yet to be released.

Further evidence is the list of stars and prominent actors in featured and other roles of pictures ready for release or in course of production. These include House Peters, Claire Windsor, Colleen Moore, Helene Chadwick, Richard Dix, Pauline Starke, Patsy Ruth Miller, Antonio Moreno, Rosemary Theby, Mae Busch, Bryant Washburn, Helen Ferguson, Malcolm McGregor, Ernest Torrence, Gaston Glass, Gareth Hughes, Phyllis Haver, Claude Gillingwater, James Rennie, Pat O'Malley, Cyril Chadwick, Mary Jane Irving, George Siegmann, James Marcus, Beryl Mercer, Norman Kerry, Mona Kingsley and many others.

Tom Mix Yields the Spotlight to His Horse in "Just Tony"

"Just Tony," with Tom Mix and the star's famous horse. "Tony" will be released August 20, instead of October 1, according to announcement from the New York offices of Fox Film Corporation. The new release date for "Romance Lands," the Mix feature scheduled for release on August 20, will be named later.

"Just Tony" is a unique production in view of the performance of Tom Mix's horse, which is featured. There are moments in the story where "Tony" leaps to the front and holds the stage all by himself. The spontaneous skill and cleverness exhibited in front of the camera by this unusual animal presents something new in screen diversion.

The film is based upon the story, "Alcatraz," from the pen of the popular Max Brand, and was directed by Lynn Reynolds. In addition to "Tony" and Mix, the cast includes Claire Adams, Duke Lee, J. P. Lockney, Frank Campeau and Walter Robbins.

Doris May Picture for August Release

"Up and at 'Em," the latest Doris May comedy-drama, has been set for release early in August by the Film Booking Offices of America formerly Robertson-Cole Distributing Corporation. William A. Seiter directed the picture. In the supporting cast are Hallen Cooley, Otis Harlan, J. Herbert Frank, Otis Harlan and Clarissa Selwynne. The scenario is the work of Eve Unsell.

Add Four Stars to "Christian" Cast

Four more stars have been added to the cast of Hall Caine's "The Christian," being made by Goldwyn under the direction of Maurice Tourneur. They are Mahlon Hamilton, Claude Gillingwater, Beryl Mercer and Harry S. Northrup.

With these additions the "Christian" company is one of the most distinguished ever assembled on the West Coast. Richard Dix and Mae Busch have the leading roles, with Phyllis Haver interpreting another of Caine's characters.

Pirates, After "Grandma's Boy" Are Foiled by Harold Lloyd

The *Sun*, of New York, published the following article a few days ago, under the heading, "Foils Film Pirates." "How Harold Lloyd, motion picture comedian, acting through his business representatives, stole a march on film pirates by arranging for the distribution of his new feature, 'Grandma's Boy,' in nearly every other country of the world before it is released generally in the United States was revealed today.

"The pirates would have had no opportunity to exhibit a version of 'Grandma's Boy' anywhere on earth, even if the gang had not been routed, Arthur S. Kane, president of the Associated Exhibitors, through which organization Hal Roach presents the Harold Lloyd attractions, said. This comedy is Lloyd's first of five reel, or feature, length, and was likely to offer a particularly alluring temptation to professional purloiners on the lookout for easy money.

"'Anticipating an attempt to filch the film, Associated Exhibitors placed the feature for early release not only in China and Japan, but throughout the British Isles, in continental Europe and in Australia and New Zealand, before arrangements had been made for showings in the United States,' Mr. Kane said."

Fox Films to Get Widespread Advertising and Exploitation

Backed up, says Fox, by the most elaborate and far-reaching publicity and exploitation campaign in the history of motion pictures, the Fox Film Corporation product will go to the exhibitors next season with a broadside of advertising that will cover the country from coast to coast.

This not only will be done, but is being done right now and has been done from the time the big specials conceived by Fox were outlined in the big program for 1922-23, so that the exhibitors who book the big specials, the star output, Fox News, or the comedies, will have the benefit of a great amount of advance publicity that has been put out since the first of this year.

Publicity has not been confined to any one line of publication, but has been so arranged that the exhibitor in the smallest hamlet will benefit as well as the first run houses in the large cities, it is stated.

Ran Local Film to Exploit "Crossroads of New York"

Joseph Goldberg, advertising manager of the Mary Anderson Theatre, Louisville, is in New York this week on his vacation and told how he exploited First National's "Crossroads of New York."

"As soon as I saw the advance literature of 'The Crossroads of New York' it struck me that a 'Crossroads of Louisville' picture, to be run in conjunction with the Mack Sennett feature, would prove a good thing. So I arranged with a local cameraman to take the picture. Al Sobler, First National's exploitation man, wrote a scenario and I got the Louisville *Courier-Journal* to collaborate with us in production. The *Courier-Journal* carried a story about the picture on its front page every day for a week.

"We showed 'The Crossroads of Louisville' as a prelude to 'The Crossroads of New York,' and we stood 'em up at every performance. Then we showed 'The Crossroads of Louisville' for a succeeding week along with Charles Ray in 'The Deuce of Spades.'"

Press Critics Give Unusually High Praise to "The Fast Mail"

"The Fast Mail," the Fox special which opened for a week's engagement at the Strand Theatre, New York, July 9, was accorded an enthusiastic reception by newspaper critics.

Herald—"Has almost every sensational feat imaginable. . . . The scenario is admirably adapted to its hair-raising ends, and the photography and cutting of the scenes are well done."

Telegram—"So fast does the action move that one has a hard time keeping up with it. . . . It is remarkably well done."

Post—"A large-sized pack of thrills has been thoroughly shuffled together and dealt out to the public in the form of 'The Fast Mail.' . . . To pick out the most exciting moment in this series of thrills would be difficult. For those who like melodrama (and who does not?) there is no better motion picture available."

Journal—"It's bing, bang, crash! And everybody holds his hat at the Strand this week. Thrill piles upon thrill every moment."

Sun—"The hero certainly shows wonderful wearing qualities. It would seem to have been necessary to have a squad of substitute heroes in reserve if not in actual use. None of the spectacular incidents seem to have been thrown in just to make it harder."

World—"We think this photoplay is the liveliest thing in films to have been presented on Broadway for months."

First New Johnny Jones Film Augments Pathe's for July 30

Pathe Exchange, Inc., announces that "Supply and Demand," the first of the new Johnny Jones Comedies produced by J. K. McDonald, will head the collection of short subject features and one serial episode scheduled for release July 30. The star, Johnny Jones, has already won fame through his work in the Booth Tarkington comedies, and Gertrude Messinger, a child actress with a sense of humor, plays his ally in his different exploits. The first of the series was given a prerelease showing at the Capitol Theatre, New York, and received an enthusiastic reception from all newspaper critics.

Ruth Roland is seen performing hazardous feats of horsemanship in "Guilty As Charged," the third episode of the new Pathe serial, "The Timber Queen." Bryant Washburn is seen in a dual role in "Twenty-One," the latest Pathe Playlet which has been re-edited from a former feature success.

Harold Lloyd shows the difficulties of marrying a girl against her father's will in "A Gasoline Wedding," the current re-issued one-reel comedy starring the spectacled comedian. Bebe Daniels is the girl and "Snub" Pollard is Lloyd's assistant in the plot. "The Worm That Turned" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fable Pictures, Inc., and created by Cartoonist Paul Terry. The current Hal Roach comedy featuring Paul Parrott is "Take Next Car."

VITAGRAPH STARS

Schenck Expects Great Things of "East Is West"

Constance Talmadge's latest picture, "East Is West," has been completed at the United Studios under the direction of Sidney Franklin and Producer Joseph M. Schenck is enthusiastic. He is certain it will prove one of the year's sensations.

The film, which is to be released through Associated First National, is a picturization of the famous stage play of the same name, in which Fay Bainter starred for years. It is hailed as the most elaborate and pretentious production in which Miss Talmadge has appeared.

Miss MacDonald's Leading Man Husky

Katherine MacDonald, First National star, has a new leading man in "Money, Money, Money," the latest Preferred Pictures' production in which she is starred. His name is Jack Daugherty. He is over six feet in height and resembles a 'varsity fullback more than the typical actor, and yet he photographs like a million dollars.

Daugherty played in a number of musical plays on Broadway before Ned Wayburn took him to London for the Hippodrome. At the outbreak of the war, Daugherty returned to his native New York and enlisted in the Marine Corps. A two years' service brought him a Croix de Guerre and a recommendation for a D. S. C., but when the war was over Daugherty was a sergeant and a full-fledged Marine Corps scrapper.

Paramount Aids Hospital Fund

The leading film companies in Sydney, Australia, combined their philanthropic efforts recently in a motion picture festival on behalf of the hospitals of the city, raising a large sum through a week's exhibition at the Town Hall, which was given the name of "Movie Punch." One of the active participants in the hospital drive was the Famous-Lasky Film Service, Ltd., Paramount distributors.

First Harry Carey Film for F. B. O.

The first Harry Carey production for release through the Film Booking Offices of America, the print of which arrived at the R-C home office last week, has now been titled "The Kick-Back" and will be given an early fall release under that title. The working title of this production was "Combat."

Carey is supported by a capable cast. Ethel Grey Terry is his leading lady, and Henry B. Walthall is cast in an important role. The picture was directed by Val Paul.

Carey is now producing "Good Men and True," a virile story of the outdoors by Eugene Manlove Rhodes, at the R-C studios, under the direction of Val Paul.

Pathe Closes Contracts for Three New Types of Short Feature Product

In connection with the closing of contracts for three different types of short feature product, Pathe presents a partial forecast of its forthcoming fall announcement which is expected to reassure the mass of exhibitors who are eager to supply their patrons with a greater variety of entertainment.

These three new contracts make Pathe the distributors of delightful juvenile comedies—the "Johnny Jones Comedies," with the celebrated boy star supported by clever little Gertrude Messinger; "The Range Rider Series," with hard-riding Leo D. Maloney in a new succession of western two-reel dramas, and the beautifully filmed and simply acted pastoral classic, "The Song of the Lark."

The last named was written and produced under the supervision of Arthur Maude, and has its inspiration in the famous painting by Jules Breton depicting a French peasant girl in the harvest field listening to the singing of a lark.

"The Range Rider Series" will be released one every two weeks, beginning with "His Own Law," date of release not yet announced. "The Johnny Jones Series," beginning with "Supply and Demand" on July 30, will be released every other week.

Holman Advises Exhibitors to Use Ads in Press Books

Russell Holman, who designs ads for Paramount Press Books, says to expect even the majority of exhibitors who book a picture to like the ads that come to them in the press book for their use is super-optimism:

"If the ads are bad," he says, "that lets them out without further discussion. Any exhibitor would be foolish to spend money to put them in a newspaper.

"But suppose the ads are good, as some of them, by the laws of chance, are bound to be. Suppose the illustrations are eye-catching, the copy great, and the layout well able to do its job of selling seats in your theatre.

"Our experience has been that the exhibitors' attitude toward good press book ads is about like this:

"Some of them boast that they never look at the press book anyway. That all press books are rotten. That, therefore, they wouldn't use a press book ad if an army of advertising experts pronounced it the finest thing ever placed on white paper. Other exhibitors use press book ads just as they come—same illustrations and same copy. The Rivoli and Rialto theatres, two of the largest and finest in the Broadway theatrical district, get their ads from Paramount press books.

"Still other exhibitors always look over the press book ads carefully. If they find one that fits their theatre and advertising needs without alteration they use it 'as is.' If they like the idea in an ad but don't fancy the way the idea has been worked out, they take the idea and get their own advertising man or some local artist to put it into an ad to suit them.

"In other words, this third class of exhibitors use press books ads, when the ads are good, as a working basis for their advertising campaign on a picture. They adapt press book ads to local conditions prevailing in their theatre and town. Sometimes all they take from a press book ad is the lettering, or a star's head, or a little piece of 'atmosphere'

"That, in my opinion, is the wise way to use press book ads. I'd be the last man in the world to say that the ads we design are perfect. But lots of them contain ideas, layouts, copy, etc., that are valuable to exhibitors. The exhibitor who doesn't look over the press book carefully before planning his advertising campaign on a picture is just foolish."

Fox Features to Be Given Runs at Prominent Broadway Theatre

Fox Film Corporation announces the consummation of negotiations whereby a number of its special productions for the season of 1922-23 will be given Broadway runs at the Strand Theatre, New York. The first two will be "The Fast Mail," booked for the week of July 9, and "A Fool There Was," for the week of July 16. Further stipulations of the deal provide for the showing of the pictures at the Brooklyn Strand following in each instance the engagement at the Manhattan house.

This is the first time in the history of the Strand that full length Fox productions will be shown there. Heretofore the Strand program has contained Fox features of the shorter lengths, including Fox News.

"The Fast Mail," the first of the series to be presented, is an adaptation from the famous stage melodrama of that name.

"A Fool There Was," which follows "The Fast Mail" at the Strand, is the screen version of Porter Emerson Browne's drama which was inspired by Rudyard Kipling's poem, "The Vampire," and was directed by Emmett J. Flynn.

Record Bookings Are Reported on "Timber Queen"

Pathe reports advance bookings of "The Timber Queen," with Ruth Roland, released July 16, to have broken the record of any other Pathe serial. In the list are many houses in different sections of the country which have never before played a serial picture. An unusual volume of direct reports from exhibitors, by mail and by telegraph, show enthusiasm for "The Timber Queen's" entertainment and box office value.

A. K. Beausad, manager of the World in Motion Theatre, Kansas City, said:

"Just screened Ruth Roland in 'Timber Queen' and in my judgment it is one of the best serials that I have ever seen. Wonderful scenery, plenty of action and thrills. It sure oug

Paramount Film Nearly Finished

"Singed Wings," a story by Katherine Newlin Burt, which appeared in Cosmopolitan Magazine, will be Penrhyn Stanlaws' Paramount production following "Pink Gods," which is now practically completed. Bebe Daniels will have the leading role.

"Nero" Company Back from Rome

Violet Mersereau and the company that has been making "Nero" and "The Shepherd King" abroad for William Fox, returned recently from Rome.

J. Gordon Edwards, the director, did not return, but went to Paris to confer with Mr. Fox, where the latter is after his visit in London with A. S. M. Hutchinson, the author of "If Winter Comes," which the Fox organization is filming.

Miss White Back

Pearl White, fresh from her stage triumphs in Paris, returned to America on the Olympic July 12 to fill her engagement to star in a new Pathe serial now in course of production at the George B Seitz Studios.

Closes Contract

One of the biggest contracts negotiated this season by the New York Paramount exchange has just been closed with the Regorson Corporation and George Eastman's new theatre in Rochester for the entire forty-one Paramount productions covering the first six months of next season.

John Bowers to Have Title Role

John Bowers has been selected by Metro to portray the title role in the Metro-S-L Special production of "Quincy Adams Sawyer," Charles Fenton Pidgin's famous story which is to be filmed at the Metro studios in Hollywood under the direction of Clarence Badger.

Charles Ray in New Production

Charles Ray in "Alias Julius Caesar," is the current First National attraction for release during this month. Ray is surrounded by an excellent cast, it is stated. It includes Barbara Bedford, Eddie Gribbon, William Scott, Robert Fernandez, Fred Miller, Tom Wilson and Gus Thomas.

Selznick Film to Open Theatre

Athens George, of Altoona, Pa., opened his new house, the Victoria, on July 20, with "Reported Missing" the Selznick special, starring, Owen Moore.

The initial presentation was attended by an audience, the character of which ably demonstrated the remarkable advance that has been made in motion picture entertainment in the last decade.

In construction, equipment and in an architectural way Mr. George's new house is probably the equal of any cinema in the State of Pennsylvania.

Entire Serial Ready

Eddie Polo's first independent serial, "Cap'n Kidd," being distributed on the state right market by Star Serial Corporation, is now complete. While production work was finished some time ago, actual completion for the market occurred during the past week with the final cutting and editing of the last two episodes.

First Selznick Special Co-Stars Conway Tearle and Elaine Hammerstein

By wire from Los Angeles, President Myron Selznick, of Selznick Pictures Corporation, has just released the first definite and precise statement which has to do with the pretentious production plans which the Selznick Company are whipping into shape for the season, 1922-23.

Some time ago it was announced that the company had abandoned its policy of years' standing which called for the production and distribution of so-called Star Series pictures and in the future would make nothing but specials, starring screen artists chosen from the profession at large with particular regard for their individual fitness for the roles at hand.

The definite announcement from the West Coast at this particular time is that the first of the big Selznick specials has been put into production with Elaine Hammerstein and Conway Tearle, who will be jointly starred in the official billing, and Niles Welch, popular leading man who has supported Miss Hammerstein in some of her most successful star series releases; also playing an important part in the production.

The production has been definitely entitled, "One Week of Love," and is being made from a story by Edward J. Montague and George Archainbaud, with George Archainbaud directing.

To those who are familiar with motion picture affairs in general and the Selznick Company's previous plans of operation in particular there is a great deal in the simple announcement that Miss Elaine Hammerstein and Conway Tearle are working in the same production as co-stars. It so happens that Miss Hammerstein is still under contract with the Selznick Company on her original contract which called for the making of so-called Star Series pictures.

This contract probably had in it some of the customary clauses which, without change, would have made the association of another big star in the same production with Miss Hammerstein an impossibility. Until not so many months ago Mr. Tearle operated under the same kind of a contract with the Selznick Company; for some time, however, he has been a free agent accepting employment of the very kind which he now has at hand with the Selznick Company.

With Miss Hammerstein and Mr. Tearle in the same production it seems conclusive that the new Selznick plan of production means the elimination of a lot of the star restrictions which have prevailed in the past to what has been in the minds of many a detriment to the real success of the motion picture business.

Fox Buys Novel for Farnum Play

"Without Compromise" is the title of a novel by Lillian Bennett-Thompson and George Hubbard which has been purchased by William Fox as the next vehicle for William Farnum. Work will begin under the direction of Emmett J. Flynn, as soon as Mr. Farnum, who left for the West Coast studios on Saturday, arrives in California.

"Moonshine Valley," by Mary Murillo, was just completed by the Fox star at the New York studios, where Mr. Farnum has been working since his return from Europe early last fall.

Vitagraph to Release Series of Urban Popular Classics

Charles Urban, president of the Kineto Company of America, and Vitagraph, make a simultaneous announcement this week of a new release of Urban Popular Classics, produced by Kineto and distributed by Vitagraph.

The new series of Urban Popular Classics will consist of 52 single reels to be released one every week, starting immediately.

The Urban Popular Classics, which Vitagraph will distribute, differ in all respects from the Official Urban Movie Chats except in standard of quality. That is their only point of likeness and exhibitors who are already playing the Urban Movie Chats will find the Urban Popular Classics a welcome addition to their program.

The new series, which will bear the Urban trade-mark, are all in one-reel lengths, each reel being devoted to the consideration of a single subject.

They have been made with painstaking expertness from the time they were first planned right through to the final developing and printing. Every process was done by the Urban organization, including the final technical work in the laboratory at Irvington-on-Hudson, N. Y. Many of these single-reels have been edited from the negatives of as many as a dozen cameramen.

Green Room Club Is Guest of Universal at "The Storm"

More than 300 members of the Green Room Club, one of the oldest and best known theatrical organizations in the country, were the guests of Universal, at the Central Theatre last Wednesday evening where "The Storm," written by one of their brother members, Langdon McCormick, was shown them as the feature of a "Green Room Club Night" program.

Besides the Universal-Jewel, the presentation included two other examples of McCormick's inventive genius—a color symphony prologue for "The Storm" and novel mechanical effects which added greatly to the atmosphere of the showing.

Marching to the Central Theatre in a body, preceded by a brass band, the Green Room Club members were welcomed personally by McCormick, who later addressed them from the stage after the applause for the picture had subsided.

Revivals Are Going Strong

Reports to the home office of the Selznick Pictures Corporation indicate that in many instances "Happiness a La Mode," the frothy farce in which Constance Talmadge is starred, is doing even better business than it did when the picture was on its first time out.

The combination of Miss Talmadge and Harrison Ford is an excellent one. Perhaps the happiest of all in the brilliant career of the joyous Constance.

"Rich Men's Wives," Initial Film of New Lichtman Company

"Rich Men's Wives," a Preferred Pictures production and the initial release of the new Al Lichtman Corporation, has been completed and already is booked for early showing in the California Theatre, of Los Angeles, and the Grenada, of San Francisco. It has already been given a private showing at the California Theatre.

The picture was produced by Louis J. Gasnier. B. P. Schulberg, president of Preferred Pictures, Inc., sent telegrams to Al Lichtman, president of the Al Lichtman Corporation, and J. G. Bachmann, treasurer of both organizations, following the California showing, in which he declared the picture had created a sensation.

House Peters and Claire Windsor, with baby Richard Headrick, are featured in the cast. "Rich Men's Wives" was made from a story of the same title, the joint work of Frank Dazey and Agnes Christine Johnston.

Nita Naldi a Star

Nita Naldi, whose work in "Blood and Sand," "Dr. Jekyll and Mr. Hyde" and "Experience" has stamped her as one of the most vivid personalities on the screen, has signed a five-year contract as a member of the Paramount Stock Company.

Miss Naldi will go back to the Lasky studio on September 1, and as a member of the Paramount stock company will play leading parts in a number of big productions which Jesse L. Lasky is now planning.

Marion Davies Unrecognizable in a New Role

Marion Davies, in her next Cosmopolitan Production, "The Young Diana," will astonish film fans by the skill with which she handles two widely different roles, it is predicted. Hitherto she has been associated in the public mind with buoyantly youthful roles. Now, in this unusual story by Marie Corelli, she changes from a beautiful, carefree girl of twenty to a wistful, drab spinster of forty.

Joseph Urban designed the settings and Luther Reed adapted the picture. Robert Vignola and Albert Capellani combined in the directing. Miss Davies, Forrest Stanley, Maclyn Arbuckle, Pedro de Cordoba and Gypsy O'Brien.

"Capt. Blackbird" Now Has New Name

The title of Carey Wilson's story, now being produced by Director R. A. Walsh for Goldwyn, has been changed from "Captain Blackbird" to "Passions of the Sea."

A wireless was received at the Goldwyn studios, last week, from the ship carrying the company to Tahiti where the exteriors will be made. It is stated that all are well and prepared to start work on arrival.

T. H. Ince Leaves for Los Angeles

Thomas H. Ince, who has been in New York since early in the year, left Tuesday for Los Angeles where he will put the finishing touches on the productions which he will release during the season of 1922-1923.

The Ince releasing schedule for the coming season is the most elaborate that he has ever announced, it is stated.

Fine Reports

"One Clear Call," the John M. Stahl production which is being released by First National, is doing a tremendous business all over the country, according to reports received at the offices of Louis B. Mayer Productions, Inc.

"Babe" Ruth Helps Exploit "In the Name of the Law" During Second Week of Run

After completing a highly successful week which began July 9, "In the Name of the Law," the Emory Johnson production presented by Film Booking Offices of America, began the second week of its New York pre-season run at the George M. Cohan theatre on July 16. Reports of the first three days of the second week show that this thrilling picturization of the life of a police officer has lost none of its hold on the New York public which gave it probably the greatest welcome on its opening day ever afforded a special presentation in mid-summer.

Spectacular advertising continues to attract huge crowds to the Cohan Theatre. Three sheet stands are now displayed in prominent corners of the Grand Central Station, marking the debut of this huge concourse as a motion picture advertising location. Unusual publicity was gained by exploiting the picture at the Polo Grounds during the Yankee-St. Louis game. Babe Ruth entered the ball grounds handcuffed to a "convict" and followed by a huge banner advertising "In the Name of the Law," which was paraded around the grounds before the game.

The attention of all Broadway was focused on the picture during the noon hour on Monday, July 17, when "Babe" Ruth and Bob Meusel performed a ball throwing act in the center of Times Square, to aid the run of the picture, a part of the receipts of which will be given to police widows and orphans.

Secretary of Labor Praises the Paramount Stock Company

Congratulatory messages and editorial comments from numerous newspapers continue to arrive at the office of Adolph Zukor, lauding him for the inauguration of the Paramount Stock Company School. One of the latest messages received is that from Secretary of Labor James J. Davis, who, in a letter to the Famous Players-Lasky Corporation, said:

"It (the Paramount Stock Company) has a tendency to better the lives of those who are members of the organization. I congratulate Mr. Zukor on it. I also want to congratulate its members for working for such a man as Mr. Zukor. I have had the pleasure of meeting him on several occasions, and he appeals to me as being a man whose chief ambition is to produce good pictures for the American people and do as much good to as many as he can."

The *Sioux City Tribune*, in its leading editorial of July 5, commends the school highly. So does the *Pittsburgh Press* in an editorial.

"My Dad" with Johnny Walker, Listed for Release on July 23

"My Dad," Johnnie Walker's first starring picture to be distributed through the Film Booking Offices of America, is the current release of that company, being available in all F. B. O. exchanges on July 23. This feature will serve to introduce Walker as an R-C Pictures star. "My Dad" will be followed by a series of Johnnie Walker pictures, the first of which has just been started at the R-C Studio.

This production was placed on the mid-summer program of B. O. because it is considered to be one of the most picturesque photoplays of the snow country ever filmed, and for that reason especially suitable for hot weather showings.

"My Dad" is the story of a family in a Hudson Bay Company trading post. The climax is one of powerful action, being a hand-to-hand fight between the star and a man many pounds heavier and much stronger. Aided by the well-trained dog, Rin-Tin-Tin, Walker overcomes his adversary.

The star is supported by Ruth Clifford in the leading role. The story is the work of Richard Walter Hall, and Cliff Smith directed.

New York First National Buys "Wolf's Fangs" for Two States

Producers Security Corporation announces the sale of New York and New Jersey rights on "The Wolf's Fangs" to the First National Exchange of New York. This is an Oscar Apfel production personally directed by Mr. Apfel. Wilfred Lytell is starred, supported by Nancy Deaver and Manilla Martens. The production was filmed in the North woods and is said to be replete with thrills.

Mr. Apfel has many successes to his credit and is at present filming "Bulldog Drummond," based on the recent successful stage play. Evelyn Greeley and Carlyle Blackwell are co-starred in this production.

Charlie Repeats Manual Arms

An unusual revival of Charles Chaplin in "Shoulder Arms," a First National Attraction, took place at the Capitol Theatre last week. The Chaplin comedy was advertised as the feature of the bill, which was a Rothafel Unit Program. Crowds at the Capitol welcomed the revival with enthusiasm and the New York newspapers were lavish in their praise of it.

Beyer Engaged for Arliss Film

With the engagement of Charles W. Beyer for a prominent role, the cast of "The Silent Voice" which Distinctive Productions, Inc., is making, starring George Arliss, is now complete. Ann Forrest will appear opposite the star while Edward Earle will play the leading juvenile.

Beyer recently completed a tour of the leading theatres in the East where he made personal appearances in connection with the showing of "Ten Nights in a Bar Room," in which he plays the "heavy" lead.

It will be released by United Artists early in the fall.

Urban Making New Author Series

Cable advices from England to Charles Urban, president of the Kineto Company of America, indicate good progress on the second series of Famous Authors pictures.

The first series, each treating of a famous American author, is being distributed by the W. W. Hodkinson Corporation.

James A. Fitzpatrick, who directed the series, is now on the Isle of Wight where the estate of Lord Alfred Tennyson is situated, working on the first of the English series.

Mexican Rights On Polo Sold

Rights for Mexico on the Eddie Polo serial, "Cap'n Kidd," Polo's first Independent serial, were taken over this week. The Star Serial Corporation, which controls world rights to the serial, signed contracts with International Pictures, whereby the latter company will handle "Cap'n Kidd" in Mexico.

The sale was made through the American representative, L. Castro.

Fineman Leaves

B. P. Fineman, president of the Edwin Carewe Pictures Corporation, which produced the independent special, "I Am the Law," has returned to Los Angeles after remaining several weeks in New York. He has started plans for another Carewe production, which he predicts will excel "I Am the Law."

THEDA BARA
Returning to the screen to make a big special for the Selznick company

Plans Stage Appearance in "Salome"

Nazimova contemplates returning to the stage next season in a dramatic version of "Salome," according to an intimation made this week by Charles Bryant, director of her motion picture of the story, and her husband.

This project has been prompted by her interest in the character of Salomc, aroused during her interpretation of the part for the screen, and by the increased public interest in this historical legend and art it has inspired, following the lifting of the ban upon the opera by the Metropolitan Opera Company and the Chicago Opera Company.

Harold Lloyd's "Grandma's Boy" in 10th Week

The Harold Lloyd-Associated Exhibitors feature, "Grandma's Boy," presented by Hal Roach, entered the tenth week of its run at Dr. H. B. Breckwedel's Symphony Theatre, Los Angeles, on July 6. This breaks by three weeks the previous world's record for a feature comedy, which Harold Lloyd established with "A Sailor-Made Man."

Landis Signed

Cullen Landis will be leading man in the distinguished Metro cast, headed by Billie Dove, which will enact "Country Love." Sylvia Ashton and Edythe Chapman are the only other members of the cast definitely signed to date.

Willat to Direct

Irvin Willat, producer of many screen successes, has been engaged by Metro to direct "All the Brothers Were Valiant," a sea melodrama by Ben Ames Williams. Actual production is to start at the Metro studios in Hollywood within three weeks.

W. E. Atkinson Announces Immediate Increase in Production for Metro

Program pictures are a thing of the past so far as Metro is concerned, W. E. Atkinson, general manager of the company, declared on his arrival in Hollywood yesterday from New York for a short visit at the company's studios.

This announcement that the executive committee had decided to distribute individual features on their own merits and not in series was just one of the important bits of news included in Metro's plans for the coming season.

Production will be increased at the studios immediately. Another unit will be added to screen "All Brothers Were Valiant," a melodrama of the sea written by Ben Ames Williams. Irvin Willat will direct.

"Country Love," under the direction of Emile Chautard, is the first of the special stories series which will be made with the most distinguished casts obtainable, headed by Billie Dove. Among those already signed are Cullen Landis, Edythe Chapman, Sylvia Ashton, Hardee Kirkland, Mabel Van Buren, Thomas O'Brien, Carl Gerard, Lincoln Steadman, Gertrude Short, Louise MacIntosh, Jack Gardner and Noah Beery.

This picture will be followed by the productions, "East of Suez," by E. Lloyd Sheldon; "The Girl in the Gilded Cage," by Marion Fairfax, and "A Temporary Marriage," by Cardell Hale.

Viola Dana will make five pictures during the coming year under the direction of Harry Beaumont. "Page Tim O'Brien," the first of these, is rapidly nearing completion. It will be followed by "June Madness," by Crosby George; "Miss Emmy Lou," by Bernard McConville, and "Noise in Newboro," by Edgar Franklin.

Production of "Quincy Adams Sawyer," the Metro S-L Special which Clarence Badger is directing, started this week. John Bowers and Barbara Le Marr have leading roles.

Within the next ten days Clara Kimball Young will start work on "Enter Madame," her second starring picture for Metro. It will be made at the Garson studios.

Fred Niblo will begin soon at the Mayer studios on his first of four pictures for Metro release.

In accordance with her doctor's orders, Laurette Taylor will not arrive in Hollywood until August 1 instead of July 1, as originally planned. Filming of "Peg o' My Heart" will start August 10, with King Vidor directing.

Rex Ingram has completed his new production for Metro. It has not yet been titled. The director will leave for New York in about three weeks, to make his next picture in the East.

Bull Montana will make eight two-reel comedies at the Metro studious during the coming year. He is expected to return from Italy before August, when the production of his second picture will start. Producer Hunt Stromberg has already taken up his offices at the Metro studios.

Metro's early fall releases will be Robert Z. Leonard's presentation of Mae Murray in "Broadway Rose," Rex Ingram's production of "The Prisoner of Zenda," Viola Dana in "The Five Dollar Baby," Clara Kimball Young in "The Hands of Nara," and Bull Montana in "The Ladies' Man."

Educational Gets Distribution of Popular Tony Sarg Almanac

One of the important additions to the program of short subjects to be distributed by Educational Film Exchanges in the new season soon to begin will be the Tony Sarg Almanac, the single-reel animated picture by this famous artist which has made such a hit on Broadway and in leading first run houses in the rest of the country. Educational will release twenty-six pictures in this series in the year 1922-1923, beginning the last week in August. Releases will follow one every other week.

Among the earliest pictures in this new series will be "The First Flivver" and "The First Degree." In his study of toys of various nations Mr. Sarg became interested in the old Shadowgraphs of China, which were in vogue centuries ago and which Mr. Sarg considers the first approach to the present day motion picture. The Shadowgraphs consisted of silhouette "cut-outs," operated with strings and maneuvered in a frame set upon a stage.

From these Shadowgraphs Mr. Sarg worked out his method of causing silhouettes to perform the most intricate movements. No strings are used, and the figures are so cleverly jointed that they can be made to move in almost any conceivable manner.

"Grandma's Boy" Is Welcomed by Exhibitors as Prosperity Breeder

W. B. Frank, general sales manager of Associated Exhibitors, back in New York City after a five weeks' tour of Northern and Middle Western States in the interest of "Grandma's Boy," Harold Lloyd's new feature, produced by Hal Roach, declared:

"Exhibitors are welcoming 'Grandma's Boy' with extraordinary enthusiasm because they see in it a great prosperity breeder. Business conditions generally in the territories I visited are still a little below normal, but recently there have been indications pointing to a revival in the autumn, with a return to genuine prosperity next year. Many big men see in 'Grandma's Boy' just the tonic needed to insure the complete recovery of the industry.

"My tour took me as far west as Minneapolis and Des Moines," continued Mr. Frank, "and I screened the picture no fewer than nineteen times. Among the well known exhibitors who saw it and expressed almost unbounded enthusiasm were Jake Lourie, Park Theatre, Boston; Nathan Robbins, Avon, Utica, N. Y.; James Callahan, Regent, Rochester; Michael Shea's Hippodrome, Buffalo; S. Barrett McCormick, Allen, Cleveland; Edward Zorn, Temple, Toledo; Max Balaban, of the Balaban & Katz enterprises, Chicago; Andrew Karzas, of the Woodlawn, Chicago's new South Side house, and Abe Blan, of Des Moines, head of the extensive Blank interests.

"Exhibitors not only see in Harold Lloyd a wonderful box-office star, but in this five-part feature, which rises high above the plane of a simple comedy, they see a production of tremendous entertainment and box-office value. The combination obviates the necessity of booking another feature to run with the picture, as is done ordinarily in the case of a comedy, and at the same time star and picture carry their own credentials as advance agents of prosperity," concluded Mr. Frank.

Three Stars Stand Out in Pathe Films

Irene Castle, Ruth Roland and Harold Lloyd are the stars that stand out prominently in the short subject features and the one serial episode which Pathe has scheduled for release the week of July 23.

"The Flaming Forest" is the second episode of "The Timber Queen," the new Pathe serial starring Ruth Roland. "The Hillcrest Mystery" is the title of the Pathe Playlet in which Irene Castle is starred. "Going, Going, Gone" is the title of the current re-issued one-reel comedy starring Harold Lloyd. "The Bride-to-Be" is the latest Hal Roach comedy featuring Paul Parrott. "The Fable of the Mischievous Cat" is the current animated carton of the series of "Æsop's Film Fables," produced by Fables Pictures, Inc., and created in their cartoon form by Cartoonist Paul Terry. "Busy Bees" is the latest Rolin Comedy scheduled for current release.

Has Many Fine Items

Pathe Review No. 165 is filled with a number of entertaining and interesting subjects. Pathe News Nos. 60 and 61 present the latest bits of up-to-the-minute events of importance. Topics of the Day No. 30 supplies the screen with the current wit, wisdom and humor culled from the presses of the world.

Keeping in Personal Touch

By FRITZ TIDDEN

THE ROOSTERS, practically left at the post at the beginning of the season, have created a sensation and are now dangerous contenders for pennant honors in the Baseball League. Following their defeat of the crack First National team, on last Saturday in a double-header they defeated Vitagraph (7-3) and Hodkinson (6-3). Walker pitched both games, "fanning" eleven of the "Vitas" and thirteen of the Hodkinsonites. Carroll, of Pathe, also played a great game at second base.

Goldwyn defeated Metro by 12-7. The game was a batting bee for both sides. First National, Paramount and Universal did not play, but the postponed games will be put on as double-headers.

Standing of the Clubs

	W.	L.	P.C.
First National	6	2	.750
Paramount	6	2	.750
*Goldwyn	4	3	.571
Vitagraph	4	3	.571
*Pathe	4	5	.444
Metro	3	4	.427
Hodkinson	3	5	.375
Universal	1	5	.167

*Game of June 17 to be played over. This game not included in above figures.

* * *

It is now disclosed that "Skin Deep" is a movie and not a type of beauty.

* * *

C. L. Dixon has resigned as director of advertising and publicity for Cosmopolitan Productions and will devote his entire time to the sale of the product of Satterlee Radio, Inc., owners of the famous Satterlee Radio patents. Theodore Deiterick, recently connected with Zit's Weekly, takes Dixon's place at International Film.

* * *

The name of the Feature Films, Ltd., 254 Little Lonsdale street, Melbourne, Victoria, has been changed to Famous-Lasky Film Service, Ltd.

* * *

Abe Warner is wielding a wicked golf stick these days. At the Oak Ridge Golf Club, Tuckahoe, N. Y., during the July 4 gold tournament Abe was awarded a silver cup for turning in the best score in competition with about 150 contestants.

* * *

Harry M. Warner has moved his belongings from Mount Vernon, N. Y., to Long Beach, for the summer. First week down at the resort Mr. Warner rescued a rotund young lady weighing in the neighborhood of 250 pounds. This fact became known to the publicity department when a reporter attempted to secure an interview with Mr. Warner.

* * *

Mack Sennett Comedies Corporation has moved its office from Room 302, Capitol Theatre Building, New York, to more commodious quarters on the fourth floor of the same building, having taken over the space in Rooms 402 and 403 with E. M. Asher, Mr. Sennett's representative in charge.

* * *

Arthur S. Kane, president of Associated Exhibitors, has just announced the appointment of L. E. Kennedy, a veteran of the World War and well-known in the sales end of the picture industry, as Associated sales representative in Los Angeles.

* * *

Louis Laemmle, of the sales promotion department of the Chicago Universal Exchange, left Saturday for Cedar Lake, Wis., for a summer vacation. He expects to be back to the office about the first of August.

* * *

G. A. Margetts, Paramount branch manager at St. John, N. B., has been spending a few days in New York in conference with sales executives at the home office. He was accompanied to New York by Walter H. Golding, manager of E. F. Albee's Imperial Theatre in St. John, and is one of the best-known exhibitors in the Maritime Provinces.

For some time past Samuel Goldwyn, founder of the Goldwyn Pictures Corporation, has been living in comparative retirement on his estate at Great Neck, Long Island. Now the secret is out! He has joined the army so ably headed by Mrs. Asquith and Colonel Repington and is busy writing his reminiscences of movie life under the illuminating title of "Behind the Screen," which will shortly begin exclusively in Pictorial Review.

* * *

Charles Skouras, of Skouras Brothers, prominent St. Louis exhibitors, has gone to California on a combined business and pleasure trip.

* * *

E. V. Richards, Jr., of New Orleans, is in New York attending the executive committee meeting at First National.

* * *

Frank Miley, president of the Saskatchewan Exhibitors' Association, is in New York, visiting First National.

* * *

Ernest P. Aiken has been elected secretary of the Film Exchange Managers' Association, of Atlanta, Ga., to succeed Mrs. William Guy Smith.

* * *

Nat Wolf, former manager of the Educational Film Exchange at Dallas, is stopping at the Flanders.

* * *

Jesse L. Lasky is on his way to Hollywood, having left New York on Saturday, July 15.

* * *

Henry King, who is in Virginia directing Richard Barthelmess' forthcoming starring production, has sent a warning to all of his associates in the world of the silent drama who think they are golf experts, that he will return with a "rep" and is ready for all comers. King's cause for enthusiasm is that he won a putting match from the three professionals at the Hot Springs golf course. This, King says, is sufficient reason for his pride in his prowess with the stick.

* * *

"On the High Seas" is an adaptation by E. Magnus Ingleton, of the first original screen story by Edward Sheldon, the noted dramatist.

* * *

Harold Lloyd is wondering if "C" is the most popular letter of the alphabet. The comedian, although provided with his own scenario staff, has received a bulky assortment of scenarios of late, the roles provided for him, strangely, in all cases beginning with "C." A script of about 30,000 words, written by hand, has lined up Lloyd as a crap shooter, while one that arrived the same day at the Hal E. Roach studios, has conceived him as a clarionet player. The comedian's versatility must appeal to the would-be comedy writers, for here are some more in what Lloyd calls the "C Class:" capitalist, customs house keeper, cannibal, clog dancer, college student, composer, conjurer, captain of an ocean liner, cow puncher, credit man, curate, courtier and confidence man.

"I don't want to seem captious," said Lloyd with the entire list before him, "but doesn't it look like calumny?"

* * *

Kings may be passe in Europe, but they figure very prominently in the life of Will Van Vleck. He lives at the King Vidor home; King Young is his press representative; and when returning from a week's outing at Mt. Baldy, another motorist crashed into the rear of his auto, who, when he expostulated politely at the damage done, told him to go ahead and have everything fixed up and send the bill to a name which appeared on a card the stranger handed him. The name was King C. Gillette and it was the razor king, who set a record in the annals of motoring by admitting without argument when he was to blame for a collision. Now Van Vleck considers three kings a winning hand.

ALICE CALHOUN

The decidedly personable Vitagraph star, displays a new, simple and attractive bathing suit that water will not hurt so she can really go in swimming

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Hook in With Police Relief Fund Helps Publicity for "In the Name of the Law"

PROBABLY a million persons a day pass one of the signs advertising the summer run of "In the Name of the Law" at the Cohan Theatre, New York. Some days more than two million persons see the sign, which is in Longacre, formed by the crossing of Broadway and Seventh avenue between Forty-second and Forty-seventh streets.

Some weeks ago this location was secured for another picture, through combination with a daily paper, a six-sheet being posted on the board originally erected by the Rotary Club. It was the first instance of a sign being erected in the square for other than patriotic purposes.

But when Nat G. Rothstein set out to tell the world about "In the Name of the Law," which was to open for a summer run, he made a hook-in with the police department, whereby a percentage of the receipts were to be paid into the fund for the families of policemen who lost their lives in the performance of their duty.

Enlarged the Hoarding

This not only gave him the sign, but enabled him to enlarge it. The original twelve-sheet board was built up and given a back, so the sign faced both ways, with smaller sides, to catch attention.

But this was only one of the signs. Another was put up at the Brooklyn end of the Queensboro bridge, across which thousands of automobiles carry the residents of Long Island City, Queens, Steinway, Corona, Flushing and other North Shore residential districts.

It is safe to say that no motion picture ever received such prominent display, for these two high points are backed by across-street banners, cutouts and about everything else Rothstein can think of—and he has an exceedingly fertile mind.

There is a ballyhoo in front of the Times Square pitch every night, with a piano and singer, and as the theatre is only a block away the business is created just where it can do the most good, with hundreds watching the sporting bulletins on the Times Building.

All of this would be of academic interest to the exhibitor were it not for the fact that this campaign, cut to fit, can be worked on the picture in every town where the police force is visible to the naked eye.

The New York campaign is largely educational, designed by Mr. Rothstein to show how it can be done all over the country and to establish a precedent other police officials can follow.

No press book has ever carried so gigantic a campaign as will the Film Booking Office campaign book on this picture, for the material will all be authentic, based upon what has been done by the largest city in the country.

Doubled Horseshoes to Get Two Stunts

William Bedell offered a free admission to "When Romance Rides" to all who brought horseshoes to the opening matinee at the Rialto Theatre, Atlanta.

They made a sizable pile and Mr. Bedell thought it would be a pity to waste them, so he rushed off a pile of estimate blanks and offered tickets to those forming the most accurate estimate as to the number of shoes in the pile.

The result was a crowd in the lobby all day long, and, of course, a lot of them were sold on coming before they learned the result of the contest. It cost a pass apiece to collect the shoes and thirty passes for prizes.

It's a great stunt, but don't make the mistake of confining the contest to ticket purchasers. That not only makes it a lottery, but it cuts the interest below the point of profit. You'll sell more tickets with a free contest than you ever can with a lottery. The only trouble is that you cannot put your finger on the sold tickets.

A Lace Lobby Advance for "Green Temptation"

James Clancy, of the Capitol Theatre, Hartford, either sits up nights thinking them up, or they come easy for him. He is one of our best little whizzers.

For Betty Compson in "The Green Temptation" he used an advance lobby display made up of a lace-draped niche with a wax lay figure, the green lighting contrasting well with the gold of the frame.

THE CLANCY ADVANCE

All it cost was the compoboard for the front. The rest was loaned by a store in return for the credit card on the left, the other being for the attraction itself.

This is an adaptation of the show window idea to a lobby display with the advantage that you show it to all of your regular patrons and sell them in advance. The novel display suggests a novel story better than all the printed argument in the world.

STOP!
IN THE NAME OF THE LAW AND SEE THE PICTURE MARVELOUS
"IN THE NAME OF THE LAW"
ONE SOLID MONTH
BEG. JULY 9TH
GEO. M. COHAN
THEATRE B'WAY at 43 ST.
A PHOTODRAMA THUNDERBOLT
THE BIG POLICE PICTURE SENSATION
CONTINUOUS DAILY
NOON TILL 11 P.M.
SYMPHONY ORCHESTRA
AND OTHER ATTRACTIONS
POPULAR PRICES
NOW THRILLING ALL NEW YORK
IN THE NAME OF THE LAW

TWO UNUSUAL LOCATIONS FOR A SUMMER RUN OF "IN THE NAME OF THE LAW"

Co-operation with the police gives Nat Rothstein some unusual bill locations, the best of which is that shown on the left—in Times Square. On the right is shown the Brooklyn end of the Queensboro Bridge, over which passes more traffic than can be found in a city of a hundred thousand population. All automobiles and cars for a section of a million must pass this sign

Selling the Picture to the Public

Doubled the Contest

A Gloria Swanson resemblance contest was such a hit in Portsmouth, Va., when run in the *Norfolk Pilot*, the management persuaded Paramounteer Leslie Whelan to stage a second affair with Agnes Ayres as the model. The paper figured that it helped the Portsmouth circulation, so it did it all over again. The cost in each case was $15 and a season pass for the two prizes, and it purchased a lot of publicity.

Plastered the Eats

When Kenneth Renaud dropped in to Pocatello, Idaho, to help the Rex Theatre put over "The Good Provider," he spotted a restaurant with a front visible from all over the mountain. That was his cue to announce "The Good Provider" and you could lay your own bets as to whether the restaurant or the theatre was intended. The title works particularly well with eating places and food shops.

Ralph Ruffner's artist at the Capitol Theatre, Vancouver, has a piano in his studio. Going some!

Sam Sivitz's Displays in Demand by Stores

Samuel Sivitz, publicity agent for the Rowland and Clark theatres, Pittsburgh, writes that he seems to have no difficulty in getting store windows for his exploitation displays.

Recently we showed five very good reasons why he should be welcome, but this display for The Four Horsemen seems to be even better than those. He does not break into a window and smear it all up. He makes a display that will be in harmony with the character of the store.

The chief display is the painting, which is rendered translucent and lighted from the rear. Even in the daytime the lights back of the frame give character to the painting, though the best effect comes at night.

In front of this is a large open volume displaying two stills from the film, and alongside is a single copy of the book. At the right is a dummy dressed in the style of costume worn in the South American scenes which open the play and she is backed by a spread of peacock feathers, to add color.

It was precisely the sort of thing the story itself might use for a display, plus the interest which comes from the theatre, and the store was glad to get it; which explains why the Sivitz ideas are in demand, now that he has started in to exploit the new State Theatre.

A Paramount Release.

HOW PARIS PUT OVER "THE MIRACLE MAN" AT GAUMONT'S

The Gaumont Palace, formerly the Hippodrome, is the big house, seating more than 5,000 persons. For the belated presentation of "The Miracle Man" tagged taxis were used to supplement the huge banner shown on the front of the house

A Metro Release.

A FINE EXAMPLE OF EFFECTIVE BUT RESTRAINED WORK

This was planned by Samuel Sivitz, of the Rowland and Clark theatres, Pittsburgh. The painting is translucent and lighted from behind, and the dress is similar to the dressing in the "Four Horsemen." Note the display of stills in a book

Iowa Exhibitor Is His Own Ballyhoo

Good generals do not ask their men to go where they fear to go themselves. C. N. Leriger, who with Walter Chapin, owns the Plaza Theatre, Sloan, Ia., and the house of the same name in Lyons, Neb., wanted a ballyhoo.

He wanted a man to go down the street costumed as an Arab and singing "The Sheik of Araby." The Sloan tenors all suffered cold feet in spite of the well-known Iowa temperature. That did not stop Leriger. He donned the costume himself and pulled so much extra money to "The Sheik" that he went over to Lyons and repeated the stunt when the Paramount showed there.

The expense was three dollars for a costume. Leriger put in no bill for personal services.

Swimming Season Helps Publicity

This is the outdoor season and J. Shauer, of the Premier Theatre, Valparaiso, Ind., found it helpful to work on the beach. He annnounced that during the filming of "Beyond the Rocks" Miss Swanson nearly drowned and that this had so aroused her interest that she was offering cups to promote interest in the aquatic art.

Through the scoutmasters he staged an inter-troop contest for the best swimmers and pulled off a race at the local beach that won considerable attention and made the front page on the local papers, not only on the contest, but on the preliminary work, all of which served to interest in the Paramount picture.

William E. Danziger, the Chicago Paramounteer, helped put the stunt over.

A Pogo Promenade

Pantages Theatres in Minneapolis and St. Paul used a parade of clowns on pogo sticks to advertise the two houses, one of which played "Fool's Paradise" and the other "Bought and Paid For." The men hopped back and forth and the new toys attracted no little attention.

Selling the Picture to the Public

A Selznick Release.

WES AND JACKIE HAVE A RIVAL IN MICKEY BENNETT

Mickey is appearing up-state in the interest of "Reported Missing," and is getting a lot of interest for this Selznick cleaner-up in the towns between here and Buffalo. The cut shows him at the Empire Theatre, Syracuse

3000 Bank Checks Proved Prosperity

Repeating a stunt used by G. S. Sladdin, the Cleveland Paramounteer, for "The Good Provider," Ed. Helmts, of the Strand, Des Moines, and John J. Friedl, of that territory, gave out three thousand bank checks.

They were not phoney checks, either, but each was good for one hard dollar or a paper plunk or two halves or four quarters. Of course, there was a catch in it somewhere; there had to be. No one gives away $3,000 for nothing these days.

First of all you had to realize that prosperity was Just Around the Corner, as exemplified by the Paramount picture at the Strand. Then you had to use it as part of an initial deposit of ten dollars for a new account with the Iowa Loan and Trust Bank and cross your heart you would not lift it for the next six months. Outside of that, it was all yours.

The bank found that the stunt cost them $750, but brought initial deposits of $7,500, for 750 accounts were opened.

Practically any savings bank will give a dollar for a new account on the theory that the dollar will grow once the depositor is interested. All you have to do is to find a title to fit and a bank looking for business. Many will not even require that any additional sum be deposited. They will start off with their own donation.

And both the bank and the theatre got after the papers, with the result that there was a strong hook to the drive, for the Des Moines editors are kindly above the average when it comes to exploitation, because they know it pays in circulation.

Tied Up Nanook to All Cooling Ideas

Edward L. Hyman, of the Mark Strand, Brooklyn, does not do much window work as a rule, but "Nanook of the North" gave him a chance for a hook-up too good to be lost, and he put out several hundred advertising cards for this Eskimo story. Drug stores hooked in on cold soda and confectioners on their Nanook sundaes, while sporting goods dealers tied to the vacuum bottles and electrical shops with fans to create Nanook breezes.

It takes a lot of advertising to cover Brooklyn, but Hyman did just that quantity and bounced business with the hot weather dead against him. It cost him eighteen dollars to put it over and he got dollars in return for pennies.

Black and White

C. B. Rea, of the Forum Theatre, Hillsboro, Ohio, obtained a very simple ballyhoo by dressing a negro in white duck trousers, top boots, frock coat and plug hat, sending him out on the street. When a crowd gathered he would draw a folding telescope from his pocket and survey the skies, giving force to his back banner which read: "Looking for 'The Frontier of the Stars,' Forum Theatre." As the darkey felt his importance in the community, his pomposity helped the stunt to get over, getting a better effect than a white man would have gained with a similar idea.

Rotary Club Helped

S. S. Wallace, of the Capitol Theatre, Oklahoma City, played in luck when he showed "The Bachelor Daddy."

It happened that the Rotary Club was about to dedicate a children's playground and the week had been designated as Children's Week. This not only helped Wallace play up the child angle in the picture, but he put on a special matinee for the kiddies, under the auspices of Rotary, and put it on Monday morning so the youngsters would have plenty of time to enthuse, while it would do the house some good.

Dolls Hidden in Sand Advertised a Picture

Now that the bathing season is on, any stunt that will bring the pictures to the attention of the bathers is desirable. Fred V. Greene, of the New York Paramount office, helped Charles J. Keane, of the Brighton Beach Baths, get over a picture in a big way lately.

The baths have the Rocking Chair Movies, the first of the now numerous beach open air theatres, and they were to play "Find the Woman." Greene suggested that a half dozen small dolls be buried in the sands and that a pass to the picture be made the prize. A doll was buried about a foot below the surface near each of the signs shown in the picture, and the bathers had the fun of digging with an object instead of just digging.

Only five won prizes, but some thousand of persons were interested in the title, and it not only helped fill the rocking chairs, but aided the business on the picture at the various New York and Brooklyn houses where it was shown.

If you have a bathing beach in your town you can plant this stunt, and if you haven't, you can use a vacant lot.

A Metro Release.

FIND THE WOMAN AND GET SOME FREE TICKETS

How a bathing beach got a big attraction at small cost and at the same time advertised its rocking-chair movies. Small dolls representing the woman were buried in the sands and the bathers dug them up

Selling the Picture to the Public

Boise Had Plenty of Good Providers Out

When "The Good Provider" played Boise, Idaho, Walter E. Mendenhall, of the Pinney Theatre, went into executive session with Paramounteer Kenneth O. Renaud. The result was the appearance on the street of a parade of boys, each with a well filled market basket, except for one who had a baby carriage. Each was placarded with the name of the store co-operating and the remark added that the good provider dealt at the store named. Mr. Mendenhall contributed a man on an old-fashioned high wheel bicycle whose sign announced that he had come all the way from another town to see "The Good Provider."

In addition a banner 6 by 8 feet was flung from the staff of the local bank with the legend: "Open a savings account and be known as 'The Good Provider.' See this Paramount picture at the Pinney Theatre."

It helped to put the story over and get the title into every mind.

A Paramount Release.

BOISE GOOD PROVIDERS KNEW JUST WHERE TO SHOP

There were nine of them, and though they each went to a different store they all filled their baskets ond went out to tell about the Paramount picture at the Pinney Theatre. It is a simple stunt, but it put the picture over

Yakima Clean-up Is Made "Penrod" Feature

Taking his cue from the story, H. A. Gillespie, of the Liberty Theatre, Yakima, Wash., adapted the old clean-up stunt to "Penrod," forming the local boys into the American Boys' Protective Association and offering prizes for the most effective cleaning up and the best banners.

On Saturday all members of the "Association" paraded and turned out in force with their banners, many of which were really clever. The procession was three blocks long and they were taken all through the business section on their way to the theatre.

In front of the house a planned delay in opening the doors held the crowd, noisy and eager, while the grownups took it all in. Then they filed inside to see the special show and the prizes were awarded.

Because of the clean-up angle the local papers gave a lot of publicity to the idea, and some real good was done in getting rid of backyard rubbish, and the entire cost was ticket prizes to "Penrod" and the rental of a Mack Sennett comedy for the special matinee.

Sold Doll Used in the Lobby Display

B. B. Garner, of Lakeland, Fla., had an odd experience when he built a lobby for "The Bachelor Daddy." He used a toy auto, a baby buggy and a lot of dolls, all enclosed in a picket fence, with a cutout for a backing.

One small man fell in love with one of the dolls and Garner had to sell the doll out of the display to pacify the youngster, putting another in its place as soon as he could connect with the toy store which furnished the outfit.

He obtained very good results from a blind want ad, asking for a young man to act as "Bachelor Daddy" to five children. Only a telephone number was used for an address, and at least twenty persons told Mr. Garner they had checked up the telephone address. On the usual basis several hundred must have given the advertisement their especial attention, with the result they were interested in the full advertising when it appeared.

Classified advertising works unusually well in the South, and there is no reason why it should not work as well in the smaller places in other sections.

A First National Release.

THIS IS A FINE HOUSE FRONT WHERE THE FIRE AUTHORITIES DO NOT OBJECT

It was planned by H. A. Gillespie, of the Liberty Theatre, Yakima, Wash., to supplement a boys' clean-up week planned along the lines of the society in the First National production of "Penrod." He made the boy parade his real selling point, and this was merely to supplement the results the clean-up week brought, both in and out of the Yakima newspapers

Selling the Picture to the Public

Gained Arabic Lobby with Bunting and Drapes

E. R. Rogers bettered the Arabic tent idea used on "The Sheik" with a divan effect for "Arabian Love" when he played it at the Rialto Theatre, Chattanooga.

A few drapes, a couple of cushions and a box made a most inviting tent effect and the entire lobby space was canopied with gaily colored bunting to give a large tent effect.

It was all he required to put over the picture to good business, and the simple design gained through contrast with the more elaborate displays which preceeded it.

Mr. Rogers knows that all-elaborate lobbies will stale and by varying the pace he gets the value of the decoration and the added value of contrast, which is an additional asset.

A Fox Release

GETTING A CHARACTERISTIC LOBBY WITH BUNTING

E. R. Rogers, of the Rialto Theatre, Chattanooga, built a divan in the lobby for "Arabian Love" and canopied the entire space with strips of colored bunting to gain a gala effect without spending most of his profits

A Cumulative Punch

The Chamber of Commerce in Youngstown, Ohio, started to tell the town that Prosperity is "Just Around the Corner," but manager Deibel of the Liberty Theatre had played that, so he persuaded them that "If You Believe It, It's So," which was due in a couple of weeks.

The Chamber tied a number of merchants to the idea, and one store each day took a page or thereabouts to preach prosperity with the play title as the text. At the end of a week, Deibel swung in with his splash, playing it up heavily and giving the final clinch to the campaign and cinching his own success at the same time.

Going Into Details

About 783 "original" wedding gowns worn by Norma Talmadge in "Smilin' Through' have been shown in various parts of the country and no one can compute the number of "replicas." It remained for the Rex Theatre, Jackson, Mich., to go into details.

Mr. Kuhlman, the manager, decided that the brand of ribbons used on the "Molly O" campaign must have been used in the fabrication of the wedding dress, so he tied the local store-agency up again, and it worked just as well as it did the first time. That is, it sold tickets for Kuhlman and ribbons for the merchant, both in excess of the usual demand.

"Smilin' Through Oranges" and a special showing for ministers, window displays a double truck and a slogan tie up with the Rotary Club were other angles.

A Double Peep Show

Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., did a double peep-hole stunt on "The Green Temptation."

Just in front of the box office was a panel, painted green, and with a green curtain, back of which was a large scene still. You had to raise the curtain to see the still.

In front of and below this was a table, draped in green, on which was set a green box with a small opening in the top. A four foot green hand pointed down from the ceiling and directly at the opening, and it was lettered: "See 'The Green Temptation.'"

There was a false bottom in the box and the top of this and the sides of the box were painted dead black. A hole was bored in the centre just large enough to contain an enormous glass diamond; the sort you can buy in the novelty stores.

In the lower section of the box was a green electric light which turned the diamond into an emerald with more "fire" than even a real stone possesses.

All of the lobby and marquise lights were dipped green and at showing times green fire was burned on the marquise roof, to pull the crowd along.

And all of this color brought in a lot of the long green to complete the color scheme.

No One Overlooked

Two thousand invitations were sent out to witness the marriage of Marion Davies to Sir Fergus Cassidy at the Palace Theatre, Ft. Smith, Ark. The invitations were issued in the names of Mr. and Mrs. John D. Davies, and were done in Old English, which seems to be still in fashion down there if nowhere else.

An old hack was beribboned and sent around town, and a bride cake was placed in front of the box office where the cashier could keep an eye on it in the intervals of selling tickets.

A jewelry store was hooked to the June bride idea with a wedding trio of bride, groom and minister, and the picture went to extra money at a cost of $30.

A First National Release

HOW THE LIBERTY THEATRE, PORTLAND, PAINTED BARTHELMESS

The front is so planned that it can be repainted and used repeatedly, so the cost is not prohibitive even to the small house. Note the selling cards beside the figures which tell of the boy and girl who figure in the story

Green to the Limit

Even the government printing on the postcard used by J. D. Robertson, of the Palace Theatre, Fort Smith, Ark., was green, when he sought to sell "The Green Temptation." This is a notable instance of cooperation.

The reverse of the card was also printed in green with a smart story of the attraction. All-green windows were worked in the stores, green lights shed their illumination in the lobby and green fire burned on the street corners to draw the crowd to the house. More than that, the lobby floor and walls were painted green, water colors being used that it could be washed off easily.

The whole thing cost only $20 and Robertson got it back several times over.

You stand to lose a big bunch of money in advertising if you disregard the importance of good exploitation. It's preferred attention getting publicity.—O. T. Taylor.

Selling the Picture to the Public

That's Easy, Bill

In reporting that Earl Settle, of the Palace Theatre, McAllister, Texas, put his game roosters under a cutout of Bebe Daniels instead of making the usual lobby show, Bill Johnson, Lem Stewart's sous lieutenant in the Texas territory, adds: "But why the managers use a rooster puzzles me as Bebe Daniels is certainly of the opposite sex."

That's easy, Bill. While the chicken is doing all the hard work of egg laying, all the rooster has to do is to stand around and brag about his wives, so he is better able to make an attention compelling noise. You never heard a deaf and dumb-man making a ballyhoo opening, did you?

Approves of Lem

Raymond B. Jones, of the Orpheum and Isis Theatres, Topeka, sends in some samples of his own advertising to show that he has been following Lem Stewart's ten commandments on advertising before Lem wrote them. One is a four-twenties and the other three-sixteens, both on "Beyond the Rocks," and they are as light and open as though Lem had planned them himself.

It is advertising that pays and we are glad to see Mr. Jones in the "right" column.

This Goes Ahead of Snow-covered Shack

This is the time of year when the enterprising manager gets out last summer's snow-covered hut and looks around for some good titles to go with the scenery.

Before you dig out the old timer, take a good look at Elmer R. Roger's wintry landscape for "Jan of the Big Snows," and see if you don't think the Curwood and other features would do better with the wintry woods.

One of the beauties of this style of lobby is that while it looks like a lot of money, it is comparatively inexpensive, and can be done on almost any scale. It entails some work but very little expenditure, and a man with a sense of the artistic can produce a wonderful result. The detail is to fine to show up well in a cut, but in the photograph it looks like a million dollars.

A Goldwyn Release

PAINTED PANELS USED BY ASCHER'S MERRILL THEATRE

Three of the special paintings used by Ralph A. Wettstein, manager of the Milwaukee house for the new Goldwyn picture. These were used to supplement the showing of regular three-sheets and larger sizes of paper on this play

All Modern Improvements

Most managers who have used trains or locomotives on "The Iron Trail" have found business better than those who did not. D. P. Leach, of the Eagle Theatre, Swift Current, Sask., a town of only 5,000, built his own locomotive and added a few improvements.

For one thing he geared the wheels to a motor to get motion and at opposite points in the circumference of each wheel he tacked a piece of sandpaper. There was also a strip of sandpaper set on the rail. As the wheels revolved, the intermittent friction of the strips gave an accurate imitation of the exhaust. The bell was rung by motor and an air compressor operated the whistle.

It may interest exhibitors in Saskatchewan to know that Mr. Leach is willing to rent or sell the device.

An American Release

HOW E. R. ROGERS BETTERED THE LOG CABIN IDEA

For "Jan of the Big Snows" he used a wintry landscape in the Alcazar Theatre, Chattanooga, just when it was warming up. People looked at the cotton covered landscape, shivered and then bought a ticket because it looked so attractive

Lost and Found

'Have you seen my boy?" was the somewhat startling question which stared the inhabitants of Grand Island, Neb., in the face lately. The card looked like a public notice and was accepted as such. The reverse told that he was about seven years of age, had bobbed hair and was last seen wearing overalls and an old sweater, with his toes out of his boots.

When that had sunk in, the regular advertising for "My Boy" at the Lyda Theatre was tagged in, and a special matinee for children announced at which each child patron would be the recipient of a balloon from Jackie Coogan. The matinee was such an unexpected success that S. A. Hayman ran out of the toys and had to raid dealer stocks to make good the deficiency.

Selling the Trademark

Selling "Her Husband's Trademark" through connection with the Paramount trademark has been done by a number of managers, but E. C. Ogg, of the Imperial Theatre, South Pittsburgh, Tenn., did it differently.

On a table in the lobby he displayed a number of proprietary articles, the trade marks of which are household knowledge. Back of this was the Paramount design.

This was backed by a card which read: "Paramount is *our* trademark. A word that denotes the excellence of the pictures shown here."

The same idea was also used in a furnishing store. The general idea was supplied by the exploitation department, but he put his own construction on it and did it nicely.

Selling the Picture to the Public

Loew's Memphis Gets Big Animated Display

Getting away from the old stuff, R. R. Russell, exploitation manager for Loew's Palace Theatre, Memphis, built one of the best auto race displays yet contributed to this department and did it at a cost of only $100.98. This is rather heavy for many houses, but if you realize that the frame can be made over at small expense to handle a succession of racing and railroad plays, the cost, pro rated, dwindles. Manager M. B. Morrison found that it returned its cost and over on the first showing.

The Palace is just off the main street and the advertising has to be taken down to where the people will see, so this was placed in a store window for a week, and held crowds all day long.

The essential is a painted background, with rocks on either sides, which are made of heavy wrapping paper soaked in paste and then permitted to dry after being moulded to shape, and a track on which run three endless belts, the rocks being arched to permit these to be run over the table.

Actually Seem to Race

These belts are all driven from the same axle, geared to a motor, but the pulleys are varying sizes, so that the cars actually seem to race. They are painted in strongly contrasting colors and numbered, as in a real race. To shorten the interval of action, two cars are on each of the belts, though only three show at one time. These cars can be numbered in duplicate or given different numbers, as fancy suggests. Slowing down the gearing will give a motion slow enough for a boat. Spotlights are placed off stage. The device should be bolted together so that it can be stored when not in use.

It brought big business for Wallace Reid in "Across the Continent," but it can be worked every two or three months with slight changes.

Another good idea was worked on the showing of the trailer the week before. The auto was cut out of the 24-sheet and mounted. A spotlight was played on this, while the sound effects were worked in the orchestra and the light gradually faded as the trailer came up on the screen, as the car was slowly drawn out of the field. It sounds simple, but it makes a production of a trailer and drives home the advertisement.

Had a prize been offered on the best exploitation for this picture, we think that Loew's Palace would be eating the cake or flying the banner. It was unusually good work.

A First National Release.

THERE'S NOTHING FUNNY ABOUT A BANK ACCOUNT

Unless it is funny how rapidly the money disappears. H. A. Gillespie, of the Liberty Theatre Yakima, used two Chaplin cutouts from "Pay Day" to get over the rainy idea for the bank, and got a substantial increase in the number of depositors

Chaplin Assisted a Thrift Campaign

Because the Yakima Valley Bank, of Yakima, Wash., wanted some depositors, the Liberty Theatre got a lot of extra business. The old days when bankers wore side whiskers and were conservative are gone.

Now they go to the barber and out after the money.

Chaplin was booked for the Liberty in "Pay Day." The two cutout possibilities gave H. A. Gillespie an idea and he sold the bank on the rainy day angle. One cutout showed Charlie handling money and the other showed the rainy day arrived. They were placed at either end of the window. Between was a sign reading: "Save something each pay day, for the rainy day is coming."

It got the bank window, where it attracted more attention than a double window.

A Paramount Release.

A REALLY NOVEL DEVICE FOR ADVERTISING "ACROSS THE CONTINENT" FROM MEMPHIS

This animated device is simply built, as the stripped design shows, but it kept crowds in front of the store window where it advertised Wallace Reid at Loew's Palace Theatre, Memphis. It was designed by R. R. Russell, the exploitation man. It can serve any automobile racing play. The upper picture shows the street ballyhoo

Selling the Picture to the Public

City Policemen to Guard This Lobby

Getting "Smilin' Through" over with a display of real jewels is something new. The stunt was pulled at Loew's Palace Theatre, Memphis.

A cutout was made of the bust on the 24-sheet, and this was dressed with necklaces of pearls and diamonds. Just how real they were is not stated, but two city policemen were told off to guard the display while it was out front, and the card stated the value of the display to be $30,000.

Dressing photographs in real jewels is something familiar enough, but to pick out a 24-sheet for this style of decoration is going more than a little. It pulled a lot of business to the star, beyond that what she would naturally draw, and that is saying not a little.

The same cutout was used the week before the showing as a part of the stage setting, being spotted while the trailer was run and the orchestra played the plugger song.

In addition four windows were won from the talking machine dealers and a circular letter was sent the mailing list.

Gave Powerful Kick to "Over the Border"

Guy A. Kenimer, of the Arcade Theatre, Jacksonville, used the lobby idea for "Over the Border," first printed in this department. He put a kick in it with a still.

Canada, these days, suggests unlimited liquor, though many of the provinces are dry, so he borrowed a still. He found one in the keeping of the Sheriff and got it with the distinct understanding that it was for ornament only.

He installed an electric heater and distilled a fine brand of pure water. It looked all right until you got close enough to smell it. A red light was used in place of a fire and gave a good effect, though a red and an amber globe will give a better glow. Try it some time.

This entire display cost only $22 and paid more than ten times that in extra tickets sold.

Take this afternoon off and see the painter about a few touches of paint in August to give you a chance at a "grand fall opening."

A First National Release.

NORMA WAS THERE WITH THE BEADS ON IN MEMPHIS

Between Manager A. B. Morrison and R. R. Russell, the exploitation man, Loew's Palace Theatre, Memphis, keeps the public eye. There are supposed to be $30,000 *worth of jewels on this cutout. They took it in at night*

Lest You Forget

It's old stuff, but it may have slipped your attention, so here goes again.

George Rea, of the Forum Theatre, Hillsboro, Ohio, stripped his billboards with a large date. Three days later he pasted the name of the house above the dates. When everyone was fully aware that there would be big doings at the Forum on a certain date, he added Barthelmess' name, but not until then.

Had he announced the star the same time as he did the date, the date would have not sunk in as it did. After he sold the date, it was a simple matter to sell the star in conjunction with that date.

A Personal Appearance

J. P. Harrison, of the Hippodrome, Waco, Texas, worked something new on Chaplin in "Pay Day." He cutout the figure under the umbrella, and the week before the showing, he rigged this on a wire so that it would cross the stage while the advertising slides were being shown, a spotlight following its progress. It always got a big laugh and sometimes a hand, and the cutout was used for lobby work the following week.

Harrison staged a Chaplin impersonation, which brought out boys from some of the best families in town, which added to the effect of the stunt.

A Paramount Release.

THEY HAD HOOCH "OVER THE BORDER" DOWN IN JACKSONVILLE AND IT SOLD

Guy A. Kennimer took the Lindlar suggestion and built up on it to get a bootlegger. Note how the sign-post is planted to suggest a gallop over the line. The detail picture shows the still, which was borrowed from an obliging sheriff and rigged to distill a white fluid that looked all right until you smelled it; and Kennimer used the distilled water for his auto batteries

Selling the Picture to the Public

Old Time Stunt Is Still a Big Winner

One of the first ideas suggested by this department, nearly eleven years ago, was a merit card for the schools. J. C. Searcy, of the Bureau of Clubs and Playgrounds, Panama Canal Zone, sends in his own version of the stunt, which might have been copied verbatim from Picture Theatre Advertising. He writes:

"Below you will find a little stunt that we ran here for the entire school season, which was both advantageous to us and the pupils.

"I went to the principal of the grammar school here in Balboa and offered a free matinee ticket for each pupil that made 100% in the weekly test; this matinee ticket is good for a special matinee which we hold every Tuesday or for any show during the week, provided the child was accompanied by parents. Well, the principal agreed to the scheme and we put it into effect after it had been thoroughly advertised throughout the schools and theatre, and for the first week it increased the weekly efficiency test twenty-five per cent. and it steadily increased until it reached a sixty per cent. increase. Our special tickets were as follows: This is to certify that Johnny Jones made 100% in test last week and is entitled to a free show at the Balboa Clubhouse Theatre on Tuesday, June 20, or on any night if accompanied by parents.

(Signed) MISS MAY SMITH,
Teacher.

"I named these cards the merit cards and turned them over to the principal of the school and she distributed them to the grade teachers and the teachers made them out and I also invited the teachers to attend the special show and assist me in keeping order. The morale of the school went up and so did our receipts, with practically no expense. The same stunt can be worked in any town, provided it is handled right. Select your shows and be sure the special shows you arrange, especially for the children, has some educational value; also that it is clean and wholesome, and the parents will back you up, but at the same time to keep the children interested you have got to give them something thrilling but clean, and if you can do this successfully you have one of the biggest advertising boosters that can be procured. Try it and be convinced."

Most schools are closed, but start in now to get your lines laid so that you can come out the week before school opens with a big smash announcing your offer for the school season. It will be one of the real helps toward starting the fall season right and you will find it one of the best aids you ever had in overcoming parental objection or inertia. Don't make the special shows too educational, but on the other hand shoot at least one good travel or scenic into them at each show, along with a clean comedy and a good drama without too much bloodshed. You can book old stuff, so long as the film is in good shape, and not hurt your regular attendance in the least. On the other hand you will get a personal representative into every family having a child in school. It will mean a trifling extra expense, but don't count either the trouble or the expense. Look at the results.

—*P. T. A.*—

Got Novel Front With Two Twenty-four Sheets

R. J. Manning, of the Saenger Half Million Dollar Theatre, Monroe, La., made a novel use of two twenty-four sheets on "Way Down East" for his house front. One was posted entire for the centre and the other was split and posted one-half on either side, the latter being turned in about eighteen inches, to form a passage. The original lettering on the posters

A United Artists Release.

A NOVEL ADAPTATION OF TWENTY-FOUR SHEETS

was painted over with landscapes done by hand and new lettering put in on the pumpkins. With two smaller sheets, the result is a very effective front at a reasonable cost. Mr. Manning supplemented the attraction with a prologue which he wrote himself along the familiar barn dance lines, and as a result he sold a high priced attraction in a warm month to big receipts. He made his patrons feel that the attraction was out of the ordinary through the care with which he prepared his front, and this had a more powerful effect than all of the type argument he could use. They had to read the type, but they could not help seeing the display and were sold in a glance on the idea of bigness as argument never could have done.

—*P. T. A.*—

Carries Conviction

William J. Sullivan, of the Rialto Theatre, Butte, produced a six tens for "Sonny" that probably sold better than the average because it did not promise too much and carried conviction. At the right there is a reference to "Smilin' Through," which carries a hook-in to one of the best of the First National plays, but there is no refenrence to "Tol'able David," which also would have helped. Not only is the

Here's Your Boy!
He's a universal favorite; a brave, clean-cut, handsome young American. You'll love him as millions of others do for he'll cheer you and cause that lump of sympathy to come to your throat—and maybe a tear or two to your eyes when you see—
RICHARD BARTHELMESS
"SONNY"
COMING TUESDAY
Ethel Clayton in "THE CRADLE"
TODAY, SUNDAY, MONDAY
"DEPENDABLY COOL ALWAYS"
RIALTO

A First National Release.

A THREE TENS FROM BUTTE

copy well written, but there is a certain solidity to the type display that carries additional conviction. You may not analyze your feelings, but you are impressed with that title, so bold and dignified, and the remainder of the type display is in harmony with this line. It stands out above the usual fancy types like a real man in a convention of cake-eaters, and you feel that here is a play worth while. Just above the signature is "Dependably Cool, Always," which is about the best hot weather slogan you can get. That "20 degrees cooler" has been done to death and "the coolest house in town" challenges belief, but you believe that line and are more apt to be impressed than with a more ambitious but less convincing line. In has been some time since we had a display from Butte, but the old traditions seem to be holding up well.

Makes Own Press Sheets

Charles R. Roediger, of the Moore Amusement Company, Tacoma, sends in a set of press sheets for one of the attractions handled by his company, which holds the film for thirteen states, Alaska and Western Canada. After he had read through the stuff turned out by the production company, he figured that it would be better and cheaper to make his own. There is a huge sheet of ready set advertisements in real newspaper style, all of which are to be had in mat form, and a smaller sheet of press stories. In two sheets he gives real newspaper stuff instead of the usual "bunk" which special feature press agents seem to think will answer the purpose, and the result is that any small town manager, with this aid, can get the stuff into the papers without rewriting. Most of the large companies are now delivering practical press work, but some of the special bookings offer the same old junk. Mr. Roediger has done a real service to the exhibitors he serves.

—*P. T. A.*—

His Jazz Contest Trebled Business

E. M. Berg, advertising manager of the New Broadway Theatre, Cape Giradeau, Mo., writes that he has been a reader of this publication since 1907, but has never contributed to this department, so he offers the story of his Jazz contest, which made three times his ordinary business on a Wednesday night at the cost of a small silver cup, and this on one of the hottest days of the season with a Chautauqua as opposition. He wanted something to get them talking and decided upon a jazz contest, as there are several jazz combinations in the town. All came into the contest for the advertising they could get out of it, the cup being of little intrinsic value but standing for much. They have a real newspaper in town, and the editor contributed some free space in return for the small extra announcement carried for the contest, the advertising being started well in advance of the showing. For a program he used Goldwyn's "The Girl with the Jazz Heart" and the liveliest Mack Sennett he could get hold off. The various bands cut into the picture at appropriate spots, and following the screen show took the stage and each played one selection, the award being made by the audience. The results were so good that Mr. Berg at once lined up a fashion show to be staged in conjunction with some of the local women's clubs. As his Sunday space runs above a quarter page, with a generous buy through the week, the paper naturally stands back of him in putting stunts over, and this helps not a little, though a fashion show can be put over without even newspaper work, if it is rightly run. That Mr. Berg has profited by what he has read in the past fifteen years is shown in his newspaper work. He gets a solidly good display and does it reguarly instead of by accident. His only slipup is that

Selling the Picture to the Public

he uses an eight-page program without any house chat. If he used chat, he would be batting a perfect score. The jazz contest idea is not new. The Allen Theatre, Cleveland, seems to be using them reguarly, and the idea has been widely copied, but Mr. Berg's experience shows that this can be used even in the smaller places with real success, and one special feature a week through the summer will go far toward paying the rent. In addition to the jazz and the fashion show, there is the home talent night (which is NOT an amateur night), song night, instrumental solo night and a dozen others, with locally produced one-act plays where there is a dramatic club, and where there is no such club the hustling manager can form one and permit them to rehearse on the stage in the mornings. There is a wide field, and right now is the time to try out some of the ideas.

—P. T. A.—

Live Manager Finds Covers in His Mats

Ed. A. Wheeler, publicity hound for the Grand Theatre, Greensburg, Pa., must be a real, regular chap. He does about everything and does it so well as to command admiration, but his star stunt is his program covers. But let him tell it:

"I am enclosing for your criticism a few of the programs which I have been publishing for this theatre. At first I was at loss in regards to my front cover design, and I was in the act of making a special design to be used for all times, when it dawned upon me that the regular two-column mats that are being supplied by the exchange, when mortised, would make a dandy cover. And you can see the result at absolutely no cost, as the printer who takes care of the program is affiliated with a local newspaper and has all the mats cast.

The Greensburg Movie Revue
and
Grand Theatre
Programme
Published Weekly for the Interest of Local Movie Fans and Photoplay Fiends
Mailed by Request to Grand Theatre Patrons—or on Sale at News Stands, at Five Cents
a Paramount Picture
Scene from "Fool's Paradise
WEEK OF MAY 8, 1922.
VOL. 1 GREENSBURG, PA., NO. 4

A Paramount Release
FOR "FOOL'S PARADISE"

"In some of my issues I have also tried some local news stuff, and it was a surprise to me the way the people took for it. They literally ate it up. Since the first copy was issued we have received about three hundred mailing requests. You will notice that I have placed a value of five cents per copy on the publication, because my view was that it would enhance its value in the eyes of the free recipient. I have actually placed it in about four of our newsstands, and although we do not derive any extra revenue out of it, still they get rid of about a hundred every week in that manner."

The example we reproduce is made from a three column Paramount mat supplied by the company. Some of the other fronts are made up from two column mats framed in panel, but the best results come from the use of the three column mats when they can be cut away to advantage as in this case. It does not always happen that the design will work up, but it gives a good, general average, and it gives a fresh design each week at practically no cost for cut and none whatever for art work. Dig out some old Paramount press books and you'll find that you have some capital program covers. But the cover is just the container. The local stuff inside is what counts for most. He starts the local talk on page two and jumps over to six, carrying the reader with him. A page of local stuff is worth all of the clips you can put onto a hundred pages. It has the direct appeal, and Mr. Wheeler makes it snappy. We cannot imagine anyone paying five cents on the news stand, but if it carried a coupon good for five cents toward an admission for the current week, he should be able to dispose of many more. The coupon would have to be on a separate slip since the bulk of the issue goes to the free list. We wish he would try this out for a time and report the result.

Another good idea is printed card slips for the inserts. This is 4 by 14 inches and is printed up, "Grand Theatre attraction for" and a space for the dates to be hand lettered in. It looks neater than an all hand slip and is worth the slight extra cost. He also sends in a batch of block half sheets, of which he posts from 300 to 500 for the big noises and puts them over to better business than he can get from newspapers alone. Mr. Wheeler is up to all the tricks, and we are going to keep an eye on him. He's good.

—P. T. A.—

Samuel Sivitz Has Better Hand Letter

Getting four houses into the space used before for only three, Samuel Sivitz, of the Rowland and Clark houses, Pittsburgh, has to pull them in a bit, and this means more hand lettering to get the exact relation of lettering, for hand work, of the right sort, does permit a better display of the larger lines. Knowing this, and knowing the futility of small lettering in the hand work, Mr. Sivitz has cut down the selling talk, and also he seems to have a better lettering. This does not seem to be the work of the old artist. If it is, he shows improvement, for the lettering is more legible. We do not like those reverse strips. They serve to cut the four spaces apart, but this could be better done through some other scheme; perhaps a pica border and something lighter between the four divisions of the announcement. Mr. Sivitz is laboring under a severe handicap, but he is working toward success.

—P. T. A.—

Reversing the Wheel Doubled the Effect

S. S. Wallace, of the Capitol Theatre, Oklahoma City, remembered the old crack about the man biting the dog when he planned a display for "Across the Continent."

He made a cutout of the racing car, with wheels that revolved in the reverse direction, operated by a fan motor. Apparently the car was backing up at a furious speed. It got a hundred times the attention the straight cutout would have gained, because everyone spotted the reversed wheels and stopped to think about it.

Every service car in the Ford station and all cars owned by employees were bannered by Mr. Wallace, and these were so numerous that private Ford owners dropped around to ask for banners, just to be in the swim.

And for a final kick the Ford agent put a special-bodied, brand new Ford, in the non-parking space in front of the house, and regarded it as a concession from the management, where Wallace had been planning to ask just that same thing.

—P. T. A.—

Timely Stuff

Pinched and nearly jugged for keeping open on Sunday, W. K. Richards, of the New Royal Theatre, Findlay, Ohio, made capital of the arrest by advertising:

"The Judge has decided you cannot see 'The Seventh Day' on the seventh day, so you had better see it on the first day. Come Monday."

That put Barthelmess over, and no one stopped to consider that the seventh day is Saturday and not Sunday.

This week at Rowland and Clark Theatres
LIBERTY
Penn & Shady
"THE MAN FROM HOME"
with JAMES KIRKWOOD
ANNA Q. NILSSON
The SENSATIONAL STAGE SUCCESS NOW ON THE SCREEN
BUSTER KEATON
in "The Blacksmith"
Next Week KATHERINE MacDONALD in "Domestic Relations"
REGENT
PENN at HIGHLAND
TWO GREAT FEATURES
"NANOOK OF THE NORTH"
The first of its kind ever screened
ANITA STEWART
"Rose of the Sea"
NEXT WEEK VERA GORDON
in THE GOOD PROVIDER
BLACKSTONE
5th AVE DOWNTOWN
A whirlwind of thrills and action
TOM MIX
in "For Big Stakes"
The greatest romance of rough riding, trick roping and desperate adventure ever enacted by Tom Mix
Snub Pollard COMEDY
NEXT WEEK Ethel Clayton in "For the Defense"
STATE
5th Ave Downtown
BETTY BLYTHE
STAR OF "QUEEN OF SHEBA"
IN "HIS WIFE'S HUSBAND"
with MONTE BANKS in "DERBY DAY"
Next Week IRENE CASTLE in "No Trespassing"
This week at Rowland and Clark Theatres

A SIVITZ FOURSOME

In the Independent Field

By ROGER FERRI

The Passing Week in Review

THE coming of Pola Negri to this country to make a series of specials for Paramount constitutes a genuine tribute to the independent market, for, it will be recalled, it was an independent distributor, David P. Howells, who first imported to America a production in which the great German star was featured. Mr. Howells several years ago made a special tour of the continental countries of Europe, seeking new material for moving picture entertainment in America. He selected a group of stars whom he believed would in time endear themselves to the American public. Among them was Pola Negri.

AMONG the Pola Negri pictures Mr. Howells brought to this side of the Atlantic was "Passion." For months he sought to market this picture, but without much success. However, he was firm in his conviction that in Pola Negri he had uncovered a star who was destined to entertain Americans. He refused to admit defeat. Finally, he approached First National. The wonderful showmen who constitute that organization were amazed by the pretentiousness of "Passion." They saw possibilities in the production, just as Howells had seen them while in Germany. And he succeeded in selling the feature to First National for a sum, which in comparison to tremendous amount the pictured ultimately grossed in this country, was trivial. In fact, there is common knowledge in the trade that "Passion" made as much during its phenomenal run at the New York Capitol Theatre as First National paid Mr. Howells for the negative.

WHAT Pola Negri has done for exhibitors is now history. She became a star overnight in America. Exhibitors everywhere clamored for her pictures. She brought to the screen a new type—and she portrayed that type so remarkably that the demand for Negri pictures soon exceeded the American supply. American film distributors hastened agents to Germany to purchase as many of her pictures as was possible to buy. The result was that America soon was literally flooded with her pictures. However, none ever came up to the standard of "Passion." Others were good, but not in keeping with "Passion." A majority of them were not fit for American presentation. These were pictures Mlle. Negri made in the early stages of her meteoric career. They were brought in from Poland.

THAT Blasco of the moving picture business—Adolph Zukor—soon fell in line. He now looked on this star as Howells looked on her when he saw her picture screened in Berlin. He succeeded in signing her and finally in bringing her to this country. No doubt the arrival of this star will result in a revival of some of her successes. We expect to see a lot of the junk Negri films revived. But we will spare no effort to point out these films, for the investment is too great. We know of three individuals who today have in their possession negatives of old and worthless pictures in which the continental star appears. These, we understand, will be offered on the independent market. Our advice to the buyers is lay off. Howells still has "Intrigue" and "Vendetta," two good Pola Negri pictures, which, we understand, are proving their mettle at the box office. These will continue to be shown and they deserve being exhibited for they are worth while.

BUT be on the lookout for the junk Negri pictures, Messrs. Buyer and Exhibitor. Do not be humbugged into buying something that will serve as a boomerang. This market is making too great a progress to have it marred by the distribution of junk, brought into the field merely because of public interest in a particularly clever star. We will strive to keep the market informed on these "leeches" as they are brought out, because the independent branch of the moving picture business is not a junk shop. If a picture has merit let the buyers have it, but, junk—ah, there is a place where that can be dumped, and it isn't to be found in the independent market. So be on the alert and look out, Mr. Buyer. Protect your exhibitor patrons.

SYSTEMATIC production in the independent market must be encouraged. Too much money has been wasted in worthless production by promoters who have found their way into this business because of the apparent willingness of an ambitious public to protect and promote the most popular vehicle of entertainment. That it does not require hundreds of thousands of dollars to make successful pictures is being proven time and again. In fact, the biggest money makers of the past year did not exceed $40,000 in production. One particular independent feature that broke record after record cost only $22,500 to make.

EFFECTIVE exploitation should be given greater consideration by the distributor. Too many distributors release and sell carelessly. The distributor owes it to his future prosperity to insist on proper local exploitation sponsored by the exchange. The latter should get back of their productions and co-operate in every way in their proper exploitation. In selling a picture properly to the public both exhibitor and exchange gain. Keen exploitation will establish a market for your product. Producers and distributors should get closer to either on this matter. It is important.

THE practice of some exchanges directly interested in moving picture theatres has worked havoc in certain territories. We know of a number of instances where the executives of these theatre circuit-exchange combinations have wielded the whip so effectively that they have forced distributors to sell to them at a decided loss. We know, too, that in several sections these combines make it a general practice of closing their theatres deliberately to exchanges who have successfully outbid them. This situation, however, will soon be cleared, for the proper authorities are investigating. Boycott in any form never has and never will be tolerated in this country.

A CERTAIN "distributor" who has been complaining for some time because, as he says, exchanges have not fulfilled obligations, received a dose of his own medicine, when a lithographer who had been turning out this gentleman's paper, made it known that while the distributor had been sending out notices to the trade press that "business was good" and his firm's business during the past year showed a big gain over 1921, he had made no effort to share any of "this increased business to the extent of paying his own bill." In fact, this "distributor" deliberately wrote out a "check" which came back "n.g." But, like others of his type, this person was not shrewd enough to realize that there are laws in this country that cannot be violated. This fact was brought to his attention and within a period of two days, he managed to pay the lithographer in perfectly good United States currency. Since this fact was brought to the attention of this department, we note that the "distributor" has not sent out a single line of publicity. He probably never will. And for that the entire trade should be thankful.

In the Independent Field

Frank Zambrini of Chicago Finds Confidence and Co-operation Policy Is Secret to Success of Exchanges

"Co-operate with the exhibitor and treat him as you would have him treat you and there can be no doubt as to the success of any independent exchange that has productions of box-office and entertainment merit."

So said Frank Zambrini, owner of the Progress Pictures and Unity Photoplays, Inc., exchanges of Chicago, in the course of a chat with a representative of the Independent Department of MOVING PICTURE WORLD in New York this week. Mr. Zambrini is one of the most successful exchange men in the country, having grossed more during the past five months than he had grossed for any previous similar period. Mr. Zambrini releases Arrow productions and comedies in Illinois and Indiana, and stated that he finds these pictures most profitable not only to himself but the exhibitor as well.

Mr. Zambrini has a number of slants on local independent distribution that should interest the trade in general. But he emphasized that the secret of his meteoric success has been "co-operation," backed with confidence in his product as well as those with whom he does business.

"I have found that my co-operative plan," he said, "in dealing with all exhibitors alike has been the big reason for my success, which has been particularly big during the past few months—the warmer months. I have absolutely no complaint to offer for my exhibitor patronage has increased accordingly. I have striven to give pictures that will make money for the exhibitor, for it is only by aiding and co-operating with the theatre owner in making money that the exchanges of this country can exist.

"As a result of this co-operation plan I have received the kindliest treatment from exhibitors. The exhibitor likes to be given fair treatment and he returns it. That has been my experience. In my talks with some exchangemen I have ascertained that not enough of them take the exhibitors into their confidence. The first run situation in my district is perhaps as bad as any to be found in this country for the reason that independent productions are virtually excluded from the Loop district in Chicago. However, a big special always can find a market anywhere.

"But in regards to the first run situation as it bears on my features I find that by properly getting behind my production with ample exploitation co-operation, I can get all the dates I want and this without the Loop showings.

"I look forward to a great season. I base this claim on the many inquiries I have received from exhibitors, who daily come into my office to ascertain what sort of product I will have available for next season. I want to congratulate the MOVING PICTURE WORLD on its enterprise in the issuance of its Independents' Number, which, in my opinion, was one of the greatest accomplishments in the history of our business. It placed before the trade in general the offerings and possibilities of the independent market in a concise and interesting fashion. Exhibitors in my territory particularly enthused over the chart announcing forthcoming independent pictures. That section certainly made the exhibitors of this country sit up and take notice. However, we in the independent exchange market were not surprised for the MOVING PICTURE WORLD has done more for independents than all the other publications put together.

"I find that the James Oliver Curwood productions, purchased from Arrow Film Corporation, are my biggest consistent money makers and I'll take all Arrow can give me. The Arrow comedies are getting me big money and I have contracted for all the comedy output of Arrow for the forthcoming season. Last week we had 14 of the best houses in Chicago showing Arrow comedies. That's quite a record, isn't it?"

B. P. Schulberg Can't Overlook This Stunt for Loyalty

A situation that is unique in the history of picture producing developed last week at the Preferred Pictures studio, where Gasnier is directing "Rich Men's Wives," the first of the series of B. P. Schulberg special productions.

House Peters, who plays the chief male role in "Rich Men's Wives," was wanted for the leading part in "Captain Blackbird," which is to be filmed at Tahiti, but Peters was in the midst of the Schulberg production, and there was not one chance in a thousand that Gasnier would be able to complete the picture in time to permit him to accept the Tahitian engagement.

Director Raoul Walsh made a personal appeal to Mr. Schulberg, who called Gasnier into the conference. Schulberg declared there was only one way to solve the problem of completing "Rich Men's Wives" sooner than the production schedule called for, and that was by working day and night, as well as Sundays.

Gasnier presented the matter to Claire Windsor, Rosemary Theby, Gaston Glass, Mildred June, Carol Halloway, Charles Clary and the others of the "Rich Men's Wives" cast and one and all lifted their hands high above their heads when it came to voting in favor of rushing the work through, even at the expense of their personal convenience and previous engagements, in order to show their friendship for Peters.

Leslie Mace with Laugh-O-Graph

Leslie B. Mace, who for the past eight years has been associated with some of the larger film concerns in the distribution end, is general sales manager and is in charge of the distribution of Laugh-O-Grams.

Walt Disney is the cartoonist. W. "Red" Lyon has charge of the photographing department with Walter J. Pfeiffer scenario editor.

Miss A. E. Cobb Signs Iroquois

The Iroquois Productions, Inc., of Chatham, New York, have signed up with Agnes Egan Cobb to handle their product throughout the world. Mrs. Cobb has opened up her own office in New York and has located branch offices throughout the entire world, viz: Yokahoma, Japan; London, England; Montreal, Canada; Los Angeles, California; Indianapolis, Ind., and Chicago, Ills.

Producers Security Looks for "Best Season in Years"

"The biggest season in years" is the slogan of the Producers Security Corporation. To show its faith in the independent market, Producers Security is offering the new Dorothy Gish feature, "The Country Flappers," to State right buyers. The picture is now ready for release. Miss Gish is supported by the new juvenile, Glenn Hunter.

Another feature ready for release through Producers Security is Archibald Clavering Gunter's story "Mr. Potter of Texas," starring Maclyn Arbuckle. The Producers Security Corporation announced the acquisition of the New York and London stage success. "In the Night."

New England exhibitors are curious to know who will release the Warner product next season. One thing seems certain, according to reports in film row, and that is that Sam Grand will not bandle the 1922-23 output.

Business at the southwestern exchanges right now indicate a falling off in business as compared with June. However, this is not surprising, for that territory has been in a like fix for many years about this time every season.

Cutting prices will not solve the theatre admission situation in the South, say observing showmen who have made a study of conditions in that territory. One exchangeman, while looking ahead to a good year, says that if "I am not given real product 1922-23 will be no different than 1921-22." And there's a lot in that.

Joe Brandt's feature, "Life's Greatest Question," starring Roy Stewart and Louise Lovely, topped the bill at B. F. Keith's Boston Theatre last week, playing to a splendid business. The house management played the picture up in corking good fashion, and with a break in the weather, with a good vaudeville bill to strengthen the magnet, unusual business for this time of the year was recorded.

"The Worldly Madonna," the last feature that Clara Kimball Young made for Equity Pictures Corporation, is being generally shown about New York City now, and getting some choice dates at the Loew houses, where it is being cleverly exploited.

Despite the heat of last week Arrow's Pine Tree production, "God's Country and the Law," did a good business at the Capitol Theatre in New York last week. The holiday helped.

G. H. Jenkinson, who operates the Victory in a little town in Minnesota, geographically known as Minocqua, has in a letter told the world he found "Dead or Alive," a Jack Hoxie Western, the best picture made by that star.

"The Broken Silence," which played day and date at the Beacon Modern Theatres in Boston last week, ran to good business, according to reports that have been received at the New York Arrow offices from the Hub city.

That exhibitors are ever ready to book good pictures regardless of who releases them, provided they possess the necessary box office attraction, was evidenced again this week when a certain well-known theatre owner wrote this department for information as to when he could book the Betty Blythe picture on which Whitman Bennett is now working in Yonkers, N. Y. The picture won't be ready for release until the early part of August, this department is informed.

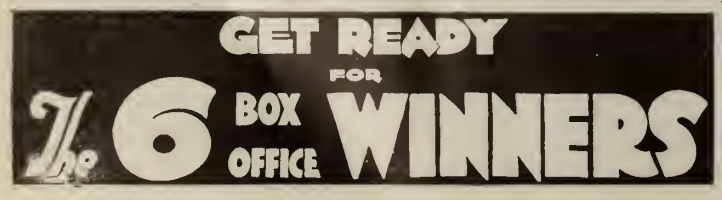
It was officially estimated this week that approximately 500 theatres in fairly good sized cities closed thus far this month. These will not reopen until the middle of August, and later.

Revivals are the rage this summer. Some exhibitors having experimented with every form of screen entertainment and finding few of these drawing, have resorted to the revival proposition and many of them are doing remarkably well with films that had long been forgotten.

Speaking of achievements, the record that "Frivolous Wives" is setting a wonderful box office record, but this unusual pull is derived exclusively from the name of Rodolph Valentino, who is being featured in all papers. The public seem to like the picture, for it is having no trouble getting dates, though it had been shelved years ago.

The best money-makers, a consensus of opinions from exhibitors shows, are the Northwestern pictures. Arrow reports that affiliated exchanges throughout the country report a big business on such features.

"Burn 'Em Up Barnes" is proving a great buy for Sam Moscow of Boston. The New England territory was sold on this picture only four months ago, but it seems as if Moscow made a good move for he is getting choice dates at big houses.



In the Independent Field

Encouragement of Independents Vital to Industry, Says Warner

"The independent producer and distributor is today blazing a trail in real picture production that has never been equalled," says Harry M. Warner of Warner Brothers, who further states that while there seems to be a doubt in the minds of some theatre owners about the box office value of independent productions, many of the greatest box office features of the past season have come from independent producers.

In spite of the discouragement that independent exchanges have met in marketing their pictures, Mr. Warner believes that the salvation of the theatre owner is dependent on encouragement of the independent picture; and cites the fact that a great many exhibitors who have booked high-class independent pictures have found them highly profitable.

"There are still a great many theatre owners who feel that when an independent picture is offered they can book it for practically nothing, but these days are over," says Mr. Warner. "Just because a picture has been independently made does not signify that it is a piece of junk to be sold at junk prices. If they are big pictures a fair and just price should be paid.

"We don't attempt to dictate terms to theatre owners, but we do believe we are entitled to as much consideration in booking price as is accorded other distributors. Furthermore the encouragement of independent pictures affords exhibitors protection against exorbitant rentals.

"As far as Warner Brothers is concerned," continued Mr. Warner, "exhibitors are assured that we will do business with them only on a legitimate basis and that we have dedicated ourselves to exhibitor co-operation in advertising and publicity from the time he is ready to start his campaign until he is through with it."

Doris Kenyon Heads Stellar Cast Supporting Johnny Hines in Burr's "Sure-Fire Flint"

Confirmation of the announcement made exclusively in last week's issue of Moving Picture World that Doris Kenyon had been engaged to play opposite Johnny Hines in "Sure-Fire Flint" has just been made by C. C. Burr.

Miss Kenyon is well known to theatre-goers, both as a stage and screen star. She has appeared in leading and stellar roles with Essanay, Pathe, DeLuxe and International, and her most recent appearances were opposite George Arliss in "The Ruling Passion" and in an important role in "The Traveling Salesman." On the stage, Miss Kenyon was starred in "The Girl in the Limousine" and other plays, and just finished an extended engagement with "Up the Ladder."

In announcing the cast to support Johnny Hines, which includes in addition to Doris Kenyon, such players as Edmund Breese, Effie Shannon, J. Barney Sherry, Robert Edeson and Charles Gerard. C. C. Burr states that the story of "Sure-Fire Flint" is even better than Hines' previous box-office success, "Burn 'Em Up Barnes."

"Madame Sans Gene" Is Ready

Aubrey Kennedy announced the completion of the picture, "Madam Sans Gene," the character made famous by Sarah Bernhardt.

Margaret Mayo, author of such world-wide successes as "Polly of the Circus," "Baby Mine" and "Twin Beds," wrote the continuity. No announcement of the medium of Distribution has been made as yet.

Equity Special Has Catchy Title That Fits the Story

In the campaign for "What's Wrong With the Women?" the Daniel Carson Goodman special, Equity Pictures will take every opportunity to make effective use of the catchy title. Prominent men and women will be asked to give their opinion as to what, if anything, is wrong with the fair sex of the present day.

The production is now complete and it is said to live up to the title and to present a pertinent story, presenting the problem of women's present day unrest in a fascinating fashion.

Equity announces that already many letters have been received with arguments on both sides of the question, some suggesting that an overdose of independence is responsible for woman's discontent.

Excellent Cast

The cast for this production includes Montagu Love, Wilton Lackaye, Barbara Castleton, Julia Swayne Gordon, Huntley Gordon, Rod LaRocque, Hedda Hopper, Constance Bennett and Paul McAllister. It was directed by R. William Neill under Dr. Goodman's supervision.

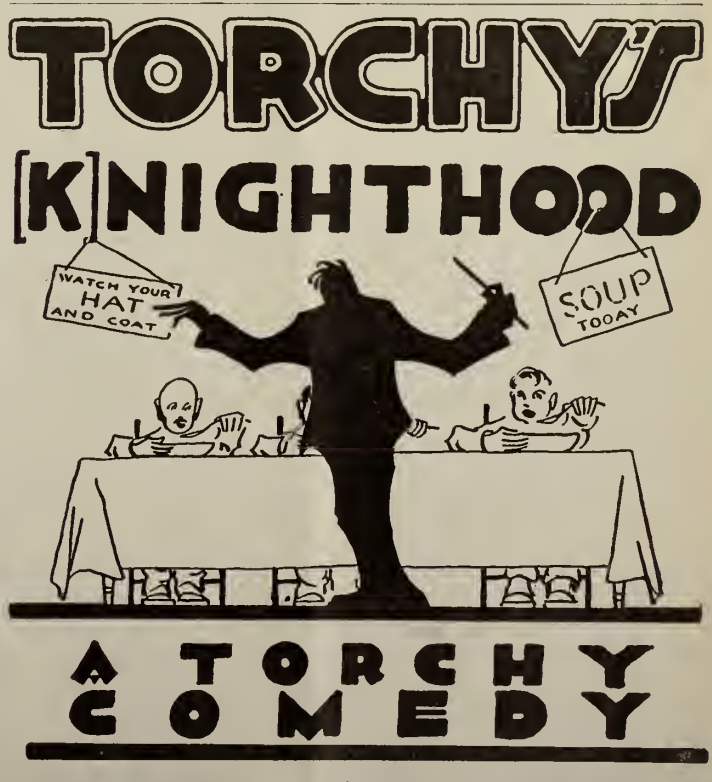
Arrow Creates New Department with J. Charles Davis at Head

W. E. Shallenberger, president of Arrow Film Corporation, announces the appointment of J. Charles Davis, 2nd, to a newly created position, that of assistant to the president. Mr. Davis, who has for some time been director of advertising and publicity, will retain supervision of that department in connection with his new duties.

Expansion Planned

This appointment marks the culmination of plans for the expansion of Arrow and the creation of a new department which Mr. Davis will head, and it is designed to bring about an even closer relationship between Arrow and its producers, exchanges and theatres. The change becomes effective immediately and according to Dr. Shallenberger was made necessary by the plans his organization have under way for greatly increased activities during the coming season. Mr. Davis will work under the direct supervision of Dr. Shallenberger, and it is stated that it is planned to enlarge the new department so that every Arrow salesman will have at his service a capable exploitation man to assist him.

All Arrow's special represenatives have been in conference with the executives at the home office going over the plans for handling the greatly increased output of features and short subjects which the company will distribute during the coming season.



MASTODON FILMS, INC.
C. C. BURR, Pres.
133-135-137 West 44th Street
NEW YORK CITY, N. Y.

BOOK AT EDUCATIONAL EXCHANGES

In the Independent Field

Betty Blythe Does a Carmen Dance in New Feature

One of the unique features of "How Women Love," the first Betty Blythe star special, now nearing completion at the Whitman Bennett Studio, is a Carmen song and Spanish dance, executed by the star.

In preparing and executing this dance for the screen Director Kenneth Webb took the most elaborate care to stage and photograph the dance to tempo so that the well-known refrain can be used to the best effect when the picture is screened. Mr. Webb's knowledge of music and his experience in staging musical productions was of particular value in this instance.

In order to be absolutely correct in the dance, Mr. Webb established a rehearsal hall in the projection room, and there Miss Blythe worked with her dancing teacher and pianist in all her odd moments for more than a week.

Watch for revivals of Pola Negri productions when the new Paramount star sets foot on American soil. According to information unearthed this week, two Pola Negri pictures of a very old type shortly will be offered. Look out for this junk.

Bob Lynch of the Metro independent exchange in Philadelphia, is looking forward to a record-breaking career for C. C. Burr's Edwin Carew production, "I Am the Law," which he is distributing in Eastern Pennsylvania and Southern New Jersey.

Julius Singer, eastern manager for Pacific Films Company, is shortly to start on a tour of the eastern territory and in all probability will line up a string of exchanges that will handle Pacific product next season.

New York independent exchangemen claim that they are not being given a straight shot by exhibitors, claiming that the theatre men are not losing what they say they are. But this kick comes seemingly from the handhookers.

That the theatre circuit bookers, however, are taking undue and unfair advantage of the current situation in New York is a known fact to the writer. Only last week a Keith booker, after seeing a good feature, offered to hook over his circuit at the rental of $35 a day. And the funny thing about it is that the exchangeman needing money badly let his film go at that cost. Next fall this gentleman will probably be wondering why the theatres will not pay him what he asks for his product.

"The Broken Silence" is slated for a run at B. S. Moss' Broadway Theatre in New York. The Moss houses are after good independent features.

Bill Mahoney, general manager for Emery Theatres of Rhode Island, is negotiating with Louis Weiss of Weiss Brothers for a special showing of "After Six Days" at the Shubert-Majestic in Providence, R. I. This is the best and biggest first run house in New England, having for the past few years housed the big Shubert attractions.

Dave Starkman, who is managing Woods Theatre in Atlantic City, N. J., is exploiting "The Expose of Sawing a Woman in Half" at his house and is drawing them off the hot Boardwalk even in the hot weather. That's putting it over on the breeze, says Dave.

By separating the "men only" and "women only" shows, the Shubert-Majestic is managing to attract thousands of Detroiters daily with "Some Wild Oats," a picture that has been banned in many territories and which is considerably old. However, the picture has been wildcatting back and forth and is making money for the promoters, who are hilling it like a circus. However, the theatre owners are wisely laying off, the promoters being forced to finance their own showings in legit houses.

Why certain exhibitors will sponsor attractions in the summer that they would not dare playing during the regular season is more than the average showman can understand, but it seems to be so in many territories. The Barbee Loop Theatre in Chicago has not had an easy grind, holding or drawing patronage in the Loop, but in spite of this it has booked in "Tell Me Why?" a birth control picture, that is being sensationally advertised. The picture is in its third week and seemingly drawing at the box office, though.

A little distance away from Barbee's in the same district in Chicago is the Ziegfeld, a house that has been particularly accommodating to independents in that territory. This house last week featured "Out of the Dust," one of the most beautiful features released on the independent market. The picture did good business, everything considered, but here's one picture that could have been a cleanup throughout the country had it been handled by showmen. In Chicago the picture is getting more than a good break, however.

Warner's New York Exchange Is Incorporated

ALBANY, N. Y.—As was exclusively published in the Independents' Department of Moving Picture World four weeks ago, the Warner Brothers will establish their own New York exchange for the distribution of their 1922-23 pictures in the metropolitan district. This fact was established this week when the W. B. Film Exchange, Inc., was formed with a capitalization of $100,000. The incorporators mentioned are E. B. Bernstein, F. Horowitz and E. Marsch.

ALBANY, N. Y.—Pilgrim Pictures, Inc., was formed here this week with A. and C. L. Lewis and H. R. Winekur named as incoporators. The capitalization is fixed at $100,000.

ALBANY, N. Y.—Davidson-Kranz, Inc., whose formation was reported in Moving Picture World last week, was incorporated here this week for $50,000. The incorporators are Charles Kranz, George M. Davidson and H. Frank.

DOVER, DEL.—The National Pictures Finance Corporation was incorporated here for $2,500,000. Nothing of any definite nature concerning the identity of those involved could be ascertained.

ALBANY, N. Y.—Qualioplay Film Corporation, a Syracuse enterprise, was entered on the incorporation books here this week with G. Dodds, E. T. Shepard and F. E. Hagardon named as incorporators. Capital $25,000.

Mountan Closes Big Foreign Deal; Conditions Abroad Better

"Ten Nights in a Barroom," the sensational success released by the Arrow Film Corporation, figures prominently in the news emanating from the Foreign Department of that company this week. In a statement issued by Mr. Mountan it is announced that "Ten Nights in a Barroom" has been contracted for by Pearl Films, Ltd., of London, for the United Kingdom of Great Britain and Ireland.

This picture has been given a premier showing at one of London's foremost theatres and is said to have met with the same success abroad that it enjoyed here. In addition to "Ten Nights in a Barroom" for England, twelve Speed Comedies and "The Blue Fox" serial, starring Ann Little, were sold to Interocean Film Corporation.

In addition to this Mr. Mountan announced the sale of "Ten Nights" to International Variety and Theatrical Agency for South Africa. This firm also purchased a series of eighteen single reel Spotlight Comedies for South Africa.

In addition to these sales Mr. Mountan states that he has closed a very important foreign contract for "Ten Nights," together with ten other Arrow special attractions, a series of fourteen two-reel Broadway Comedies and a series of twelve two-reel Speed Comedies, the territory and buyer of which will be announced next week.

Mr. Mountan states that this deal is only the forerunner of a more important deal to follow for the same territory. He states that he will announce next week a foreign deal which he believes will probably be the biggest reported this year. It will include the entire output of the Arrow Film Corporation, comprising about seventy-two features, one hundred and four comedies, three serials, eleven Sport Pictorials and several novelty films.

Newsy Gossip of the Trade

FROM St. John's, Newfoundland, comes a call for Ernest Shipman to establish a producing unit in that country.

Joe Weil, according to a persistent report heard in film circles, will shortly enter the independent distribution field for himself. Joe is said to have acquired a picture on which he is now working industriously.

Eddie Bonns and Louis Marangella, of Warner Brothers, have met with such success in marketing their initial song, "Main Street," that the two already have completed their second number, which will be distributed through Cameo Publishing Company.

Tony Luchese of De Luxe Film Exchange, of Philadelphia, visited New York this week, perfecting a number of deals he had underway for Fall distribution of pictures.

The long heralded Sherlock Holmes specials are having their first showings in the Northwest Territory. "The Devil's Foot" played at the Tacoma Rialto Theatre last week, with dates following in Portland and Seattle.

Lou Rosenberg, traveling representative for De Luxe Feature Film Company, of Seattle, has returned to his office from a trip to Montana where he reports business indications pointing forward to a big season.

L. K. Brin, manager of Kwality Productions, Inc., is back in Seattle, following a trip to New York, according to our Seattle correspondent. According to the latter Mr. Brin, who is one of the most enterprising exchangemen in the country, is looking forward to a big season. He will distribute all the Warner product in that territory. He is also releasing "I Am the Law,' which opened in that territory at the Seattle Coliseum on July 8 and played to turnaway business.

Frank Zambrini of Chicago, made his monthly visit to New York last week and held a series of conferences with Ivan Abramson and Dr. W. E. Shallenherger, president of Arrow Film Corporation, relative to next year's product.

Jesse J. Goldberg returned to New York this week following an extensive tour of the exchange centres of the country.

John Kent, well-known independent salesman, is temporarily devoting his efforts toward the exploitation of something other than film at present. However, Johnny is quietly awaiting a change in conditions when he expects to return.

Nathan Hirsch, president of Aywon Pictures Corporation and Photocraft Pictures Corporation, is enjoying a well-earned vacation. He will not return to his executive desk in New York until some time in early August. During his absence his son, Melvin Hirsch, is in charge.

The railroad shopmen's strike in the Middle West is reported to have worked havoc among exchanges in that section, film deliveries being held up and incurring many thousands of dollars loss of business to exhibitors as a consequence.

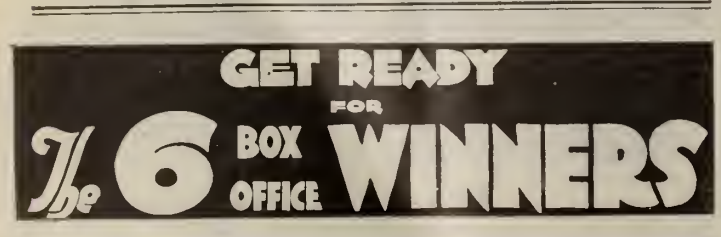
Harry Charnas, of Cleveland, has acquired an Al Litchman franchise for Ohio, Michigan, Western Pennsylvania, West Virginia and Kentucky.

Al Lichtman, who has been on the road meeting exchangemen, is expected to return to New York within a week, according to announcement made in New York this week.

John J. Hayes, president of Pacific Film Company, of Culver City, Cal., has returned to the Coast, following a two-weeks' stay in New York City.

Bertha Schwartz, who is handling the foreign rights on the Houdini feature, "The Man From Beyond," has sold that production for China, Japan, Siam, Dutch East Indies, Straits Settlements, the Philippines, South Africa, France, Belgium, Switzerland and Holland.

Honjo & Company, of Kobe, Japan, in a communication to this department makes request for independents available for sale for their territory. Complete information regarding this firm can be obtained upon request to Editor of Independent Department, Moving Picture World.



GET READY
FOR
The 6 BOX OFFICE WINNERS
NOW PLAYING
MORE TO BE PITIED
THAN SCORNED
SOON
TEMPTATION
COMING
FORGIVE AND FORGET
THE LURE OF BROADWAY
PAL OF MINE
WATCH FOR
ONLY A SHOP GIRL
The GREATEST PICTURES of the YEAR
The BEST STATE RIGHTS "BUY" EVER OFFERED
RESERVE YOUR TERRITORY FOR THEM NOW
RIGHT TO CHANGE TITLE RESERVED
WRITE OR WIRE C.B.C. FILM SALES CORPORATION
1600 BROADWAY NEW YORK CITY

In the Independent Field

Warners Sign Marie Prevost

Warner Brothers have signed Marie Prevost for three pictures. She will have a prominent role in Wesley Barry's second picture, "Little Heroes of the Street," and will be featured in "The Beautiful and Damned," based on Scott Fitzgerald's popular novel. She will also appear in the picturization of Charles G. Norris' novel, "Brass."

C. B. C. Decides to State Right Series of Six Big Special Films

Joe Brandt and Jack and Harry Cohn, comprising C. B. C. Film Sales Corporation, announce definitey that they have decided to remain independent and, despite offers from national distributors, the new series of six features which they are producing will be distributed on the state right market.

The first of this series will be "More to Be Pitied Than Scorned," to be followed by "Only a Shopgirl," "The Lure of New York," "Forgive and Forget," "Pal o' Mine" and "Temptation."

"Our determination to state right this series which we are confident will comprise six of the biggest box-office features of the year in face of flattering offers from program organizations is an expression of our confidence in the independent field and what it can and must stand for," said Joe Brandt. "We have always stood for independents because we believed in the future of the field and that it can be the biggest branch of the industry. Exhibitors have been complaining that they cannot get a consistent number of box-office attractions through the independents. They can. Let them look over the field and they will see that some of the biggest productions announced for the coming year will be independent productions."

Sloman Forms Producing Co.; First Film Is "Blind Justice"

Edward "Ted" Sloman, who has directed many notable pictures, including "The Westerners,' "The Ten Dollar Raise" and "The Other Woman," has formed his own producing organization and will start work at once on a series of strong dramatic features which he will personally direct and supervise.

The first production will be an adaptation of Frank R. Adams' widely read magazine story, "Blind Justice," which Mr. Sloman considers to have an unusually powerful and stimulating theme with a wide appeal to the masses; which teaches a forceful lesson, but is neither a religious play nor a sermon.

A prominent cast will be engaged. Mr. Sloman's staff includes Chance Ward, production manager; Max Dupont, cameraman; and Al Risling in charge of publicity. Production headquarters are located at Fine Arts Studio in Hollywood.

Sam and Jack Warner Start Work on "Beautiful and Damned"

LOS ANGELES — (Special) — Production was started this week on a Warner Brothers' special, "The Beautiful and Damned." Sam and Jack Warner are supervising production on this version of the F. Scott Fitzgerald story, which will be released next fall. On another Warner lot, Harry Rapf is producing another Wesley Barry feature, also for Warner independent distribution.

Jack and Sam Warner and Harry Rapf are all co-operating on "Main Street," which is intended to be the biggest special on the Warner 1922-23 program. This trio is also looking ahead and planning on the production of a series of Sinclair Lewis' novels.

James Cainay, president of Independent Producers' Distributing Syndicate of this city, left this week for New York where he will stage a special screening of "Science—or God." He also left with a print of "The Wheel of Fortune," starring Grace Darmond.

Halperin Productions, Inc., has completed production on its independent feature, "What Do We Live For?" The picture is now being edited and cut. Carmel Myers is starred in this picture.

Harry Cohn, who made a flying trip to New York to deliver "More to Be Pitied Than Scorned" to C. B. C. Film Sales Corporation, returned to the Coast this week preparatory to starting production on another big independent picture.

Wyndham Standing, who has been appearing with Norma Talmadge, is to return to Hollywood and, according to a reliable report here, will be starred in an independent picture on which production shortly will be started.

Monty Banks and Norman Taurog, who have been producing comedies for Warner Brothers, in letters to friends on the Coast, express the expectation of being able to announce their new affiliation within a few weeks. Several eastern distributing companies have been dickering with Banks for his series.

Says a local writer: "Phil Goldstone seems to draw a small army about him every time he starts to give instructions to one of his right hand men. If he adds many more companies to his roster he will have to use the radio system of broadcasting his orders to his directors, assistants, cameramen, actors and whatnots that it takes to make the pictures he produces."

Ziegfeld Expedition Reaches Petrograd En Route to Film Scenic Wonders of Siberia

The W. K. Ziegfield expedition has arrived in Petrograd en route to the Kuznetsk Basin district of Siberia, which is about 2000 miles east of Petrograd and about 500 miles south of the Arctic Circle. About two months will be spent in that territory photographing the scenic wonders together with the vast natural resources of the country, such as the coal and iron lands and tremendous forests. Current news will also be pictured as well as personalities connected with the Soviet government.

This is said to be the first motion picture expedition permitted by the Soviet government to penetrate Siberia, and it is headed by W. K. Ziegfeld, Jr., son of W. K. Ziegfeld, who is well known in the theatrical business, and also as the producer of the picture "The Black Panther's Cub." With the expedition is also Bernard Sexton, an authority on Russian and East Indian affairs, and known as a writer on public questions and identified with the New York City health and tenement departments. Frank Zucker is chief cameraman.

The expedition left New York on June 17 and brief stops were made at Plymouth and Rotterdam where scenic pictures were made. Scenics, educationals and news events were also made in Petrograd.

Warners Engage Noted Scenarioist

Five well-known scenario writers have been engaged by S L. Warner and Harry Rapf to adapt the forthcoming Warner Brothers' pictures.

Olga Prinztlau will adapt "The Beautiful and Damned." Monte Katterjohn will handle "Brass." Julian Josephson is working on "Main Street." "Little Heroes of the Street" has been written by Isabel Johnston and Mildred Considine.

Simon Prepares Music Score

A special music score has been prepared for Goldwyn's "Watch Your Step" by Walter C. Simon. Copies of this score may be had from Mr. Simon at his New York office in the Candler building.

Burton King Directing New Feature

Burton King, who recently completed the Eddie Polo serial, "Cap'n Kidd," is directing "The Streets of New York" at the Ideal Studio in New York for the State Pictures Corporation. The company has purchased the old negative of a picture similarly named to protect its distributors. The all-star cast includes Tyrone Powers, Edmund Breeze, Sheldon Lewis, Virginia Pearson, Robert Frazer, Virginia Lee and Kate Blancke.

Louis Baum Back from Europe

Louis Baum, sales manager for Equity Pictures Corporation, arrived on Wednesday on the S.S. *Olympia* from Europe which he toured for the past few weeks. Mr. Baum has returned with much interesting news and material, which will in all probability be released for publication next week.

Big Cast in Dick Talmadge Film

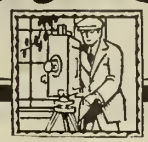
Los Angeles—(Special)—Phil Goldstone this week announced that the first picture of a series 1922-23 Richard Talmadge will be titled "The Speed King," based on an original story. An all-star cast will support Talmadge, who is rapidly coming to the front as a great box office magnet, including Virginia Warwick and Mark Fenton.

Max Graf Busy on the Coast

San Francisco, Cal.—(Special)—Max Graf has made another step forward in boosting Frisco as a producing centre. He has just started filming his initial picture, "A Modern Madonna," with Milton Sills, Cleo Ridgley, Alx R. Francis, Jack Mulhall, Alice Hollister, Edna Altemus and Baby Muriel.

News of the West Coast

By W. E. KEEFE



Marshall Neilan's initial production for Goldwyn under his new contract will be an adaptation of Donn Byrne's popular novel, "The Strangers' Banquet." Neilan has owned the rights to the story for three years. Several deals for the theatrical rights to the story are now pending, and it is highly probable that a dramatic production of the story will be seen on Broadway about the same time the picture is released.

* * *

Mack Sennett is expected to return to Los Angeles from New York this week when he will supervise personally the comedies he is making for First National release. These include "When Summer Comes," "The Shriek," with Ben Turpin in the featured role, and "Bow Wow." Kathryn McGuire will support Turpin in the absence of Phyllis Haver, loaned to Goldwyn for "The Christian."

* * *

Sid Grauman introduced a novelty prologue at his "Million Dollar Theatre" this week, "Twenty Minutes at Gloria Swanson's Home." The players were made up to represent Miss Swanson, as hostess, with the guests appearing as Lila Lee, Bebe Daniels, Buster Keaton, Rodolph Valentino, Owen Moore, Herbert Rawlinson and Will Rogers. The players appeared in various "Song and Dance Numbers." The act made one of the biggest hits of any the prologues staged by Grauman since the house opened. The prologue was presented in conjunction with Thomas Meighan's picture, "Our Leading Citizen."

* * *

Hal Roach is building a new dark stage at his Culver City studio. When completed it will measure 240 feet in length, with a width of 140 feet, giving a total production space of 33,600 feet.

* * *

Announcement is made by the Marshall Neilan organization that his next release will be "Minnie," an adaptation of George Pattulo's story "Her Man." In the cast are Leatrice Joy, Matt Moore, George Barnum, Helen Lynch, Josephine Crowell and others.

* * *

The Los Angeles Dramatic Critics and representatives of the "Trade Press" were the guests of the Ray Carroll Productions filming "The Age of Love" for the R. C. organization, with Helen Jerome Eddy in the title role. The affair took place on the "New England street" at the Goldwyn organization which was rented by the Carroll unit to stage some of the scenes of the picture. Miss Eddy was hostess and served a box luncheon to the guests. Following the luncheon, all the writers became impromptu players and posed, more or less awkwardly, while the motion picture camera caught their movements for a weekly news service.

* * *

Harry Lustig, western district manager for Metro, will leave this week for Portland and Seattle on an inspection tour.

* * *

Ben Rosenberg, branch manager for the Los Angeles Metro exchange, left this week for Salt Lake City for a week's stay.

* * *

The exchange managers and exhibitors of California and Arizona are planning a big minstrel show at Laguna Beach on July 26 for the benefit of the "Little Church Around the Corner." William J. Quinn is chairman of the entertainment committee.

* * *

The Cosmosart Studios have been building steadily at their Hollywood plant in preparation for the big increase in independent production which is expected to take place this Fall. They are now completing their fourth big stage, each measuring 150 by 90 feet. All the dressing rooms and studio offices are built on the stages proper. An administration building to house the executives, containing thirty rooms, has also been completed.

The Cosmosart Studios have taken over the entire output of the Federal Photoplays, the Benjamin B. Hampton Productions, the Zane Grey Company, Inc., the Great Authors, Inc., and the Blanchard Company Cinal Productions. The studios can now accommodate eight complete producing units.

The officers include J. E. Bowen, president and general manager; W. G. Logan, treasurer and business manager; J. W. Reed, secretary, and F. E. Spicer, vice president. The assets, according to reports, are valued at $750,000 exclusive of real estate. More than $100,000 has been invested in electrical equipment, including five complete Duplex motor generators. The grounds represent a valuation of more than $500,000. President Bowen states that six additional companies will be working at the studios by August 15. Two theatre companies are now producing a series of pictures at the Cosmosart plant.

Horses Leap from Bridge to Furnish Final Thrill for Marion Davies Film

Robert Vignola returned this week from Kingston, N.Y., where he finished filming one of the most exciting scenes in "When Knighthood Was in Flower," the biggest and most ambitious of the Cosmopolitan Productions, with Marion Davies as the star.

The scene is where the English Princess Mary Tudor, wedded to the old King of France and widowed within a few months, tries to return to England under escort of Sir Charles Brandon. They are pursued by Francis I, who has succeeded to the French throne, and is determined to keep the young queen in France. Mary and Brandon are cut off at a bridge, over whose parapet they jump their horses and so escape the pursuing soldiers of France.

Mr. Vignola selected the bridge over Rondout River, which flows into the Hudson at Kingston, and rebuilt it so it would conform architecturally to the period. Pontoons to accommodate the cameramen were thrown across the creek just below where the plunging horses were to land after their flying leap of fifty feet into the water, with look-out stations on either side to catch them in mid-air.

Remarkable Cast Is Engaged for "The Face in the Fog"

For "The Face in the Fog," a picturization of Jack Boyle's famous "Boston Blackie" stories, Cosmopolitan Productions have engaged a notable cast of stage and screen celebrities.

Lionel Barrymore, whose creation of "The Copperhead" as well as numerous striking screen parts have marked him as an exceptional character actor, will be seen in the role of Blackie Dawson, the gentlemanly safe-cracker. Louis Wolheim, who leaped into fame with the first performance on Broadway of "The Hairy Ape," has been engaged for a contrasting type of the brutal criminal, while Lowell Sherman, star of "Lawful Larceny," will play the role of the polished Russian adventurer.

Seena Owen, whose work in Cosmopolitan's "Sisters" is well remembered, plays the leading feminine role, while Mary McLaren has a prominent part. Other members of the cast are George Nash, Gustave Von Seiffertitz, Macey Harlam and Tom Blake.

Six Franey's Ready

Six of the two-reel Billy Franey pictures are now ready according to announcement from Gus Schumacher, general manager of O'Conor productions. The fifth and sixth just completed are "A Kissless Bride" and "This Way Out." A full list of exploitation accessories has been prepared for this series and is ready for distribution. Ward Hayes, who directed the first six pictures, has been re-engaged for the remainder of the series.

Sign Monty Banks for Federated

Ben Wilson has wired the New York office of the Federated Film Exchange of America that he has engaged Monty Banks to star in a new series of comedies for Federated release, and that Bruce Mitchell will direct the first picture.

Announces Cast

Franklyn E. Backer of East Coast Productions has received the negative of the second of the J. B. Warner series, "Flaming Hearts." There are fourtenn principals in the cast, which is an entirely different type from the first Warner Vehicle, "Big Stakes." Among the players are Kathlyn Myers, Alma Bennett, Alfred Hollingswood and Frankie Lee.

Laemmle's Warning

Carl Laemmle is in Europe, but the president of the Universal apparently is taking just as much interest in the industry in this country as though he were here. This warning has been sent to exhibitors in this country: "Don't book pictures that are not yet made." The warning is in Mr. Laemmle's characteristic straight from the shoulder language:

"The biggest piece of folly any theatre owner can commit in these enlightened days of moving picture business is to book any picture that is not yet made. Producing pictures is the biggest gamble in the world. Not a soul in any studio knows until a picture is finished and shown whether it is good or not!"

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in.

First National

BARNSTORMER. For me, absolutely rotten; nothing to it. My advice is to lay off. Advertising, ones, three, six, slide, photos, newspaper. Patronage, regular. Attendance, fair. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

BOB HAMPTON OF PLACER. As a rugged melodrama it leads the list. Perfectly staged, splendidly acted, it pleased 100 per cent. Advertising, extensive campaign. Patronage, mixed. Attendance, fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

CHILD THOU GAVEST ME. A good production. The work of the four-year-old child is wonderful. It caused much comment. Advertising, window display, posters, newspapers, photos, slide. Patronage, highest class. Attendance, fair. Jno. W. Creamer, Strand Theatre, Chillicothe, Missouri.

DANGEROUS BUSINESS. Good program picture but nothing more. Advertising, lobby and daily papers. Patronage, mixed. Attendance, fair. A. R. Workman, Colisseum Theatre, Marseilles, Illinois.

GYPSY BLOOD (Pola Negri). For me, absolutely rotten foreign picture; if you have a spite at your audience, book it; if you want to be run out of business, try to run such foreign stuff. I took it off the screen first show, matinee. Audience walked out. Patronage, family and transient. W. C. McIntire, Rose Theatre, Burlington, North Carolina.

ISOBEL (or THE TRAIL'S END). Good picture; have never seen James Oliver Curwood story that was not. Advertising, three and one sheets, newspaper. Patronage, small town. Attendance, good. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

THE OATH. Good story, good acting, good entertainment, good box office; what more could you ask? Advertising, four ones, set 11x14s, slide, heralds. Patronage, neighborhood. Attendance, good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

SCRAP IRON. Very clever picture; pleased 100 per cent. here. Ray is popular here and this is his best. Advertising, newspaper and lobby display. Patronage, general. Attendance, fair. Smith & Correll, Portland Theatre, Casselton, North Dakota.

SIGN ON THE DOOR. Consider it the best Norma Talmadge we have ever run. Plenty of action and a good, clean story. Advertising, six, three, one sheets, newspaper, slide. Patronage, small town. Attendance, good. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

SILENT CALL. Positively the most beautiful scenes ever screened. Pleased very well. Dragged in spots, but an excellent picture nevertheless. Advertising, above average. Patronage, small town. Attendance, good. A. LaValla, Community Theatre, Bethel, Connecticut.

SMILIN' THROUGH. Very good picture but for me positively not worth half the price. Small town exhibitors, leave it alone unless bought reasonably. Advertising, billboard, etc. Patronage, better class. Attendance, poor. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Mr. Hughes' Idea

To help this dependable tip department in its plan to give exhibitors real stuff, Mr. G. D. Hughes, Liberty Theatre, Heavener, Oklahoma, sends in: Pictures our Patrons Like Best.—

Reported Missing.....(Selz.)
The Old Nest.....(Gwyn.)
No Woman Knows.....(Univ.)
The Fox.....(Univ.)
Foolish Wives.....(Univ.)
Affairs of Anatol.....(Para.)
Something to Think About.....(Para.)
The Great Moment.....(Para.)

What did YOUR patrons like best?

SONG OF LIFE. Pleased most of patrons. Title did not mean much. Advertising, usual. Patronage, better class. Attendance, poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

TROUBLE. Broke Monday record established by "Sheik." Can say no more, as we thought latter would stand. Advertising, nine one sheets, set photos, small ad. in newspapers. Patronage, small town. Attendance, great. F. Buttolph, Colton Theatre, Colton, California.

Fox

IRON TO GOLD. Fair picture with Dustin Farnum. Action good with quite a few thrills; a few laughable incidents and fairly good evening. Did fair business on this picture. H. L. Fox, Tokio Theatre, Morehouse, Missouri.

OVER THE HILL. This is a great picture but Mary Carr does just as good work in "Thunderclap," which is a better picture than "Over the Hill" at one-third the price. Advertising, posters. Patronage, rural. Attendance, good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

OVER THE HILL. The best picture ever shown in our theatre. Every one well pleased; you can't go wrong on this one. Advertising, like a circus. Patronage, first class. Attendance, fair (account of other amusements). H. Odom, Dixie Theatre, Durant, Mississippi.

PARDON MY NERVE. Charles, "Buck" Jones proved 100 per cent. The house was simply packed and running over; turned away many. Go after this one and you'll never lose. Advertising, average. Patronage, small town. F. C. Butt, Ideal Theatre, Blue Ridge, Georgia.

ROUGH DIAMOND. Good picture. Mix well liked here. Advertising, newspaper and billboards. Patronage, small town. Attendance, fair. H. L. Bennett, Victoria Theatre, Parsons, West Virginia.

TRAILIN'. A good one. Book it. Tom Mix will pull them in every time. Advertising, regular. Patronage, mixed. Attendance, good. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

TWO MOONS. For me, rotten; nothing to it. Suppose they will always make you take the poor ones before they sell you good ones. Advertising, threes, ones, lobby, cards. Patronage, mixed. Attendance, average. M. J. Bradley, Airdrome Theatre, Thornton, Arkansas.

UP AND GOING. We all know Tom Mix, so nothing extraordinary need be said. However, in this one, he opens so slow that all the regulars thought it might be a Bill Farnum special. Scenery and photography very good. Patronage, merry villagers. Attendance, good. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

WITHOUT FEAR. Oh, boy! We got the shipping cans and reels, but not enough film for a show; had to show the photos! Advertising, ones, photos, programs, slide. Patronage, small town. Attendance, good. E. S. French & Son, Memorial Hall, Pine River, Minnesota.

WITHOUT FEAR. Ordinary program picture with many rich settings. Pearl White, the star, is very attractive, but the story is too weak. Advertising, usual amount of posters, slide and program. Patronage, general. Attendance, fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Goldwyn

ALL'S FAIR IN LOVE. Fairly good; pleased some, but nobody went wild over it. Attendance, fair. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

EARTHBOUND. A picture that was liked by fifty per cent. of the audience. Too much Catholic atmosphere for Protestant town. Advertising, posters and newspapers. Patronage, better class. Attendance, fair. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

MILESTONES. With correct music, and if you get them to see it from the start, a better picture than "The Old Nest." Held up advertising because I thought picture N. G. Patronage. family. Attendance, fair. R. J. Relf, Star Theatre, Decorah, Iowa.

PARDON MY FRENCH. Quite a mediocre program picture. Advertising, newspaper, photos, one sheets. Patronage, city and farm. Attendance, fair. J. Kenrick, Strand Theatre, Ithaca, New York.

Straight from the Shoulder Reports

POOR RELATION. A splendid picture that should please any audience. Advertising, regular lobby. Patronage, small town. Attendance, best yet on Monday night. Jack W. Ogilvie, Dixie Theatre, Wynona, Oklahoma.

SNOWBLIND. Nice entertainment; unusually fine shots of the snow country; good acting, good direction, good everything. Congratulations to Reginald Barker. More like this. Advertising, singles. Patronage, industrials. Attendance, good. H. E. James, Union Theatre, Voluntown, Connecticut.

STOP THIEF! A great comedy, especially suited to hot weather. Not a dull moment in this. Tom Moore is rapidly rising and I think Goldwyn should keep him. Patronage, transient. Attendance, good. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

YELLOW MEN AND GOLD. Good picture for larger house, but can be run in small house if well advertised and projected quite fast and have some good speedy music to go with it. Advertising, billboard, newspaper, lobby. Patronage, city type. Attendance, good. L. A. Hoover of Roundup, Montana, reports this at Colorado Theatre, Denver, Colorado, while traveling the West.

Wid Gunning, Inc.

THE BLOT. A good, clean picture that drags in places. Pleased. Advertising, threes, ones, slide, program. Patronage, small town. Attendance, average. E. S. French & Son, Memorial Hall, Pine River, Minnesota.

Hodkinson

OTHER WOMEN'S CLOTHES. A modern version of the Cinderella story in which Mabel Ballin does a very splendid piece of acting and is surrounded by a capable cast. Did good on this and we are well pleased with the Hodkinson features. Get the habit, boys. Advertising, newspaper. Patronage, general. Attendance, good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

Metro

FOUR HORSEMEN. Wonderful picture and positive box office attraction from year's publicity in larger cities. Book it and increase admission. Advertising, billboards, mailing list. Patronage, every class. Attendance, good. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

FOUR HORSEMEN. A gripping picture that was a wonder had it been played soon after it was road showed. A rank failure this late after the larger centers are through with it. Made the mistake of paying too much money for it; never again for a picture after it is too old. The biggest of the pictures are in the public mind only so long as they are being shown in the cities; sixty days after they close in your adjacent large town, forget them and play the releases which are being talked of. We will never raise prices again for the biggest they make if we cannot buy them while they are comparatively new. Advertised in two papers, full page, two days. J. F. Schlez, Columbia Theatre, Columbia City, Indiana.

Paramount

BEHIND MASKS. Very poor entertainment, in fact you might say there wasn't any. One of those dear old Lunnon affairs. Advertising; ones, threes, photos and slide. Patronage; small town. Attendance; very poor for a Saturday night crowd. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

BEYOND THE ROCKS. One of the best we have had. A sure fire attraction. Pleased patrons. Advertising; newspaper and heralds. Patronage; small town. Attendance; good. N. R. Carskadan, Music Hall Theatre, Keyser, West Virginia.

BEYOND THE ROCKS. Proved an excellent draw for me. Not a powerful story, rather relied upon the stars to put it over and succeeded. Advertising; usual, newspapers, billboards, heralds. Patronage; mixed. Attendance; good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

BOUGHT AND PAID FOR. Nothing big, just a regular program picture. Pleased 75 per cent. Advertising; lobby, newspaper, programs. Patronage; mixed. Attendance; fair. Mrs. W. E. Arthur, St. Denis Theatre, Sapulpa, Oklahoma.

BREED OF MEN. A knockout that makes a fellow feel good when you hear them yell. Bill Hart will fill our house when nothing else will. He is our best drawing card. Advertising; ones, threes, slide. Patronage; small town. Attendance; very good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

CHICKENS. Very weak, did not draw business for me. Advertising; lobby. Attendance; all classes, small town. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

THE CRADLE. A picture with a good moral lesson for the discontented married couples. Pleased all. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widenor, Opera House, Belvidere, New Jersey.

DICE OF DESTINY. Excellent crook and detective story. Will please the majority of your patrons. Print in rather poor mechanical condition. Advertising; regular. Patronage; small town. Attendance; poor. Kenneth Thompson, M. W. A. Hall, Hancock, Wisconsin.

SATURDAY NIGHT. First picture we ever showed that second day's receipts equalled the first day. Consider it best for entertainment value that we have seen. However, we lost money as it didn't pull country patrons. Advertising; billboards and newspapers. Patronage; strictly town. Attendance; fair. J. I. Sims, Reliance Theatre, Orangeburg, South Carolina.

THE SHEIK. Pleases the women and part of the men. Expected big business but fell down. But nothing pulls nowadays. Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

THE SHEIK. A wonderful picture from every standpoint; give us more like it. You can go strong on this one with advance in admission. Eight reels of good, clean entertainment that pleased 100 per cent. Cecil DeMille directed, with Valentino and Agnes Ayres starring. Advertising; heavy; one and threes, heralds, window cards, etc. Patronage; better class. Attendance; good. J. I. McCarthy, Majestic Theatre, Charleston, Tennessee.

THE SHEIK. No better than lots of pictures we buy for less money but it draws and pleases, so we should worry! Advertising; regular. Patronage; small town. Attendance; good. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

THE SNOB. Very pleasing program picture only. We ran it a little old; too much cut out to be in good condition. If all five reels we got were put together it would make three reels. Advertising; ones, threes, slide, newspaper. Patronage; high class. Attendance; fair. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

THREE LIVE GHOSTS. Good comedy. A picture that pleased all on account of it being different from the majority. Advertising; regular. Patronage; mixed. Attendance; good. F. S. Widenor, Opera House, Belvidere, New Jersey.

THREE WORD BRAND. Wm. S. Hart. Good picture. Advertising; regular paper. Patronage; small town. Attendance; house record. Jack W. Ogilvie, Dixie Theatre, Wynona, Oklahoma.

THROUGH A GLASS WINDOW. A nice pleasing little program picture with a nice little actress and a very good cast. Nothing big, and don't promise too much. Advertising; usual. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WORLD'S CHAMPION. Rather misleading is title, but a good Reid picture nevertheless. Pleased patrons. Advertising; newspaper and heralds. Patronage; small town. Attendance; good. N. R. Carskaden, Music Hall, Keyser, West Virginia.

R-C

DON'T DOUBT YOUR WIFE. If producers would get away from the old and rehashed stories, the public would be better pleased. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

FIRST WOMAN. A very cleverly put up picture. Mildred Harris showed her ability as an actress. Advertising; posters and papers. Patronage; small town. Attendance; fair. J. Carborell, Monroe Theatre, Key West, Florida.

GAY AND DEVILISH. Good Doris May comedy, one you can bet on and win. The supporting cast helps greatly in putting the picture over. Advertising; general lobby display, street stunts, newspaper and throwaway. Patronage; mixed. Attendance; good. Strand Theatre, Nashville, Tennessee.

Selznick

A MAN'S HOME. Despite the wonderful comments given this picture by the press, it is not, for me, even as good as an average program picture. Advertising; usual allotment of material. Patronage; general. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

THREE SELZNICKS. "Man of Stone," "Safety Curtain," "Why Announce Your Marriage?" We want to report on these three from Selznick together, as all three pleased our patrons 100 per cent. Some liked "Man of Stone" better than "The Sheik." Norma Talmadge is as good in her revivals as in later issues and Elaine Hammerstein is making friends here. Select has certainly treated us right in price, pictures and service. Advertising; one sheets, three sheet, photos. Patronage; small town. Attendance; fair. K. Richardson, Star Theatre, Seneca, South Carolina.

Straight from the Shoulder Reports

United Artists

DOLL'S HOUSE. Goodbye, Nazimova, you were once a wonderful star, but your day of days has passed. The pictures you have offered us in the past year have been lemons and the patrons are off of you for life. This is just like the last two or three. You overact throughout the picture and disgust what few followers you have left. Advertising; special program. Patronage; mixed. Attendance; very poor. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

Universal

THE GUTTERSNIPE. Gladys Walton always good. This one will appeal to any class. Advertising; sixes, three, ones, slide. Patronage, usual. Attendance, fair. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

CHEATED HEARTS. Very good, both for selling and interest. A picture worth seeing. Advertising; regular. Patronage; family. Attendance; good. Majestic Theatre, Willets, California.

THE FOX. Picture would have been good if misframes had been removed. It is a crime to put such stuff off on exhibitors after a good rental has been paid and big advertising. Be sure of a good print or patrons will not be satisfied. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

THE FOX. Sure is a crackerjack Western, full of action and thrills. Harry Carey is star, drawing card here. If you are HUMAN, you will like Carey in this; a Super-Western. Advertising; used six sheets, threes, ones, heralds, photos, lobby. Patronage; small town. Attendance; fair. G. D. Hughes, Liberty Theatre, Heavener, Oklahoma.

THE FOX. With seating capacity of 518 seats took in $1,074.50 opening day. Only one picture ever did more in this house: "Conflict" (Conflicto). Advertising; five Spanish newspapers and two English language papers, commencing with a teaser campaign. Patronage; high class. Attendance; exceptional. Beverly Griffith, Campaomor Theatre, Havana, Cuba.

HEADIN' WEST. The best Hoot Gibson ever did. We like Hoot because he is always clean cut. Advertising, ones, threes, photos, slide. Patronage, mixed. Attendance, good. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

HEADIN' WEST. This is a fine picture and will please 90 per cent. of any audience. Book it. Advertising; sixes, threes, ones. Patronage; mixed. Attendance; good. E. E. Stearns, Dew Tell Theatre, South Dayton, New York.

MAN TO MAN. If your patronage likes a good outdoor picture with punch and thrills, don't hesitate to book this one. Cattle stampede is well photographed. Patronage; neighborhood. Attendance; good. Charles H. Ryan, Garfield Theatre, Chicago, Illinois.

NO WOMAN KNOWS. This picture took great. Even some of our hardest-to-please picture fans said it was great, but we have never made any money on Jewels. Advertising; ones and posters. Patronage; small town. Attendance; fair. David W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

NO WOMAN KNOWS. Have seen this reported "like Humoresque." Haven't seen "Humoresque," but think the characterization in this one remarkably good. Miss Scott exhibits too violent emotions at the death bed of the mother, and I believe the discriminating exhibitor would use the scissors on some of that part. The story is good, except that the heroine almost allows herself to be urged into a Pacific Ocean trip with her employer, who is already married. This feature of the play is treated in about as delicate a manner as possible and probably wouldn't offend many. Maybe the industry can accomplish real good by bringing some carefully worked out amount of such themes to the screen. I can't decide, but will say that precious few plays with even a hint of immorality get into my house. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

OUT OF THE SILENT NORTH. Frank Mayo never fails to please. A very good picture of the Canadian woods. Good photography. Advertising, one sheets and slides. Patronage, small town. Attendance, fair. D. W. Strayer, Monarch Theatre, Mount Joy, Pennsylvania.

THE SCRAPPER. Good program picture and sold within reason. Advertising, ones, three, photos. Patronage, usual. W. H. Goodroad, Strand Theatre, Warren, Minnesota.

THUNDER ISLAND. Good program picture, lots of action on boat, water scenes fine. Believe fight in last reel too long. Pleased. Advertising, ones, threes and dodgers. Patronage, mining town. Attendance, good. O. K. McNemar, Peoples Theatre, Gilmer, West Virginia.

Vitagraph

ISLAND WIVES. A good picture but not a special. Pleased. Advertising, ones, slide, program. Patronage, small town. Attendance, good. E. S. French & Son, Memorial Hall, Pine River, Minnesota.

INNER CHAMBER. Good picture with Alice Joyce. Pleased all. Good cast. Mrs. DeWolf Hopper A-1. Advertising; ones and threes. Patronage; industrial. Attendance; good. H. E. James, Union Theatre, Voluntown, Connecticut.

MY WILD IRISH ROSE. Did pretty good on this. Think it will please the majority. I will not boost this as excellent, though. Advertising, newspaper. Patronage, general. Attendance, fairly good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

PRODIGAL JUDGE. Very good. Maclyn Arbuckle especially fine. Advertising, posters, newspapers. Patronage, country town. Attendance, good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

Comedies

PAY DAY (First National). Good laughs, but not the money maker of the past. Advertising, heavy. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

SAWMILL (Vitagraph). Larry Semon's best comedy. Everybody liked it, and the scenery was fine. Give us more like it. Thomas Clark, Electric Theatre, Maryville, Missouri.

TOONERVILLE TRIALS (Educational). O. K. for a change. Advertising, regular. Patronage, small town. Attendance, poor. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

Short Subjects

MOVIE CHATS NO. 3 (Hodkinson). Excellent short reel. Chats are very enjoyable here; this one especially so. M. J. Bradley, Airdome Theatre, Thornton, Arkansas.

State Rights

DANGEROUS LOVER (Federated). This is a dandy Western. Cast good, star (Pete Morrison) fine. Good action. A Western that will please all hot weather business. Wm. Thacher, Royal Theatre, Salina, Kansas.

INNER VOICE (Am. Cinema Corp.). Picture too long for the plot. Seven reels should have been five for same action. Advertising, papers, sheets, photos, slides, etc. Patronage, country town. Attendance, fair. H. V. Harvey, Palace Theatre, Dixon, California.

MAN FROM NOWHERE (Arrow). A Western feature, far above the average program picture; pleased all. Advertising, regular, ones, threes, photos, screen. Patronage, general. Attendance, fine. J. Wadsworth, Republic Theatre, Great Falls, South Carolina.

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance.....

Good, Fair, Poor

Theatre .....City .....State .....

Date .....Signed .....

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Domestic Relations

(*Katherine MacDonald—First National*—5,192 *Feet*)

M. P. W.—The picture considered as a whole, is one of these smooth-running productions that has a certain pictorial glamour surrounding a conventional plot.

T. R.—Runs along like a regular doubleheader.

F. D.—A good deal on the order of star's recent picture.

N.—General impression in all likelihood will be that it is simply another story ground through the orthodox movie mill.

E. H.—This latest Katherine MacDonald picture does not do the star nor the director, Chet Withey, justice.

The Half Breed

(*Wheeler Oakman—First National*—5,484 *Feet*)

M. P. W.—The settings are good, the atmosphere realistic and there are some thrills.

F. D.—Poorly produced and below the average generally.

T. R.—The production has been well handled and an ample supply of thrills and suspense has been generally maintained throughout the picture.

N.—There is nothing in "The Half Breed" which entitles it to a place on the well-beaten path of Western dramas.

E. H.—Fair entertainment.

Divorce Coupons

(*Corinne Griffith—Vitagraph*—5,249 *Feet*)

M. P. W.—"Divorce Coupons" sells Corinne Griffith in one of the most successful methods conceivable. The production gives every promise of being a good investment for the exhibitor.

E. H.—One of the best productions given this popular and pretty star. A society drama with a little different twist.

T. R.—Ethel Watts Mumford's story is utterly lacking in conviction.

N.—Interesting departure from time-worn stories.

F. D.—Well handled story and attractive star in this good entertainment.

The Dust Flower

(*Helene Chadwick—Goldwyn*—5,651 *feet*)

M. P. W.—This is one of those pictures about which it is absolutely necessary to say that if a spectator likes this certain kind of story he will like the picture.

N.—A thoroughly satisfying story of a modern Cinderella, containing a clean, wholesome plot, the characters of which are portrayed by a cast of uniform excellence.

T. R.—"The Dust Flower" is highly conventional sentimental romance which at times achieves emotional appeal without attempting to leave the well-beaten path of the Cinderella play.

F. D.—Modern Cinderella story, far-fetched, but amusing and fairly interesting.

E. H.—A good picture and interesting entertainment if one can overlook the picturization of scenes of alleged real life that never have happened and never will happen.

The Real Adventure

(*Florence Vidor—Pathe*—5 *reels*)

M. P. W.—"The Real Adventure" is a decidedly worthwhile picture. It deals with a vital modern problem, one that has general interest, in an intelligent manner, and in such a way as to furnish a feature that will wholly satisfy any type of clientele.

E. H.—The unconvincing main theme is saved by freshness and naturalness of Miss Vidor's performance and excellent support accorded her.

N.—Our hat is off to King and Florence Vidor and the whole bunch who made this very fine bit of screen entertainment.

F. D.—Good acting and careful direction put it over.

T. R.—There is a great deal of straight human interest in this picture, which accomplishes the difficult film feat of pointing a domestic moral and furnishing very pleasing entertainment into the bargain.

God's Country and the Law

(*Featured Cast—Arrow*—5,332 *feet*)

M. P. W.—Taken altogether it should prove satisfactory to the average audience, especially during warm weather.

N.—"God's Country and the Law" is charming in its backgrounds, and after the spectator has dwelled upon the open vistas there isn't much left to consider.

F. D.—Average Northwest picture but lacks the usual Curwood action.

E. H.—Exceptionally well-made Curwood picture.

A Self-Made Man

(*William Russell—Fox*—4,920 *Feet*)

M. P. W.—A popular story interpreted with an unusual amount of snap and good taste.

T. R.—Abrim with devices of slapstick, farce and melodrama, "A Self-Made Man" seldom gets far enough in any one direction to move the spectator or attain an impression of lasting quality.

E. H.—It is the usual story of a rich man's son, who is an idler, but who comes to the rescue when a rival broker attempts to wreck his father's fortune.

N.—After a rather poor start the feature swings into high and finishes with a fine burst of speed.

F. D.—Average crowd and star's following will be suited.

They Like 'Em Rough

(*Viola Dana—Metro*—4,700 *Feet*)

M. P. W.—The title of this carries a certain lure and the picture is not a disappointment. It will appeal to both men and women.

E. H.—As light comedy-drama this is a good example.

N.—If this Metro offering is an example of how to cash in on a comedy title, by substantiating it with live comedy, "They Like 'Em Rough" wins.

F. D.—Viola Dana and a cave-man husband furnish plenty of fun in this.

T. R.—This is good comedy drama, a lively mixture of humor and melodrama.

My Dad

(*Johnnie Walker—Fox*—5,600 *Feet*)

M. P. W.—A vigorous story of the Far North which contains plenty of action and snow stuff and which should prove an attractive offering during the warm weather.

F. D.—And still another snow picture for your summer program.

N.—"My Dad" is not a picture deserving of severe criticism, nor one to provoke enthusiastic recommendation. It is commonplace, telling a simple story of the Northwest.

E. H.—Built on conventional lines with plenty of suspense and much beautiful snow stuff.

T. R.—The locale is probably the only thing in this six-reel production that makes a decisive bid for notice. The plot of this love romance is show-moving and without novelty in treatment of its time-worn situations.

Foreign Competition

(*Continued from page* 347)

Blossoms" they sadly and solemnly announced that it could not be shown in Italy. The reason it showed a relationship between father and daughter which simply cannot exist in real life. No father, they argued, could treat his own flesh and blood the way this British prize fighter treated the young girl; at least no one in Italy will ever believe it. (Oh Shades of the Cenci!) The difficulty was finally overcome by inserting a new title which explains that the girl was the foster-daughter of the prize fighter. With this change the film played to crowded houses everywhere and the susceptibilities of Italian mammas and papas were beautifully saved.

Claims For a New Color Process

A film concern in Vienna calling itself the "Chromo" is advertising extensively to the effect that they have found a perfect process for the reproduction on the screen of natural colors. The chief claim is that their invention does away entirely with "smudges" and "flickers." It was also claimed that the process had been tested by filming an Oriental fairy tale, which demonstrated its entire success.

I got in touch with this firm at once and in answer to my inquiry for further details I received a brief note saying that the company was still busy taking films. The address of the concern is Vienna, XX, Marchgeldstrasse 18. If anything comes of this and the company is willing to show its films in natural colors the readers of Moving Picture World will be advised further.

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"Forget-Me-Not"

This Metro Presentation, Deeply Tinged With Pathos, Takes Rank As One of the Foremost Productions of Its Kind.

Reviewed by T. S. daPonte.

This picture is so worthy of praise and the theme is so pathetic that to attempt to give it its just due by the use of mere words would only detract from its simple strength and becloud its pathos.

To say that it is an excellent production in every particular, and for a film of its kind—one which is meant to tug at the emotions and to carry the audience along on a flood of tears until the happy ending—and that it should be classed among the foremost which have come to the screen, would, however be to put this Metro presentation in the high niche of filmdom of which it is deserving.

But to be so brief in praise would leave unremarked the fine direction, the excellent photography, the simple and strong titling, the continuity which flows along without a break, the compelling story and the praiseworthy acting.

It is a picture no less appealing to children than to adults, and for this reason the exhibitor can count on attracting a clientele from both classes—the adolescents as well as their elders. It can be guaranteed that there will be few dry eyes among its audiences during most of the presentation, except when at certain times some fine comedy is introduced—just enough of it to cause the smiles to chase away the tears.

To mention in particular any one of the fine cast would be to discriminate against the others who were no less capable, but it can be said without fear of causing jealousy that a dog of wonderful intelligence and training did a rare bit in "backing up" the excellent portrayal of the other actors.

The Cast

The Mother.....Irene Hunt
The Father.....William Machin
The Girl.....Bessie Love
The Boy.....Gareth Hughes
The Musician.....Otto Lederer
The Other Girl.....Myrtle Lind

also

Hal Wilson, Gertrude Clair, Sam Allen, William Lawrence and "Queenie," the Dog.

Story by Henry R. Symonds.
Continuity and Titles by John B. Clymer.
Directed by W. S. Van Dyke.
Produced by Louis Burston.

The Story

A mother, too poor to keep her baby girl, leaves it at an orphan asylum without making known her identity. The baby grows into young girlhood loved by one of the boy orphans whose affection she reciprocates. Finally the children are given away to different families. The girl's mother, who has become prosperous, and who has searched vainly for the baby she deserted, takes the boy; a musician of repute takes the girl. The boy and girl are finally reunited some years later when the girl, taught by the musician has gained fame in the music world, and the boy meets her at a musicale where she is being lionized.

"Twenty-One"

Opportunity is afforded Bryant Washburn to appear in two contrasting roles in this three-reel Pathe Playlet, originally issued in five reels. He portrays a diffident young millionaire who changes places with his double, who is a prize fighter. The story is lacking in suspense for you are at all times satisfied as to what the outcome will be and it does not rank with the best of the Pathe Playlets.—C. S. S.

IN THIS ISSUE

"Trooper O'Neil" (Fox)
"The Trouper" (Universal)
"The Face Between" (Metro)
"More to be Pitied Than Scorned" (C. B. C.)
"The Man Unconquerable" (Paramount)
"A Fool There Was" (Fox)
"Forget-Me-Not" (Metro)
"The Hardest Way" (Joan)
"Married People" (Hodkinson)

"Trooper O'Neil"

For Production Starring Charles Jones Cleverly Sustains Suspense.

Reviewed by Mary Kelly.

"Trooper O'Neil" has Charles Jones, a pretty girl and a murder puzzle to recommend it. This combination offers a smooth and entertaining feature which seems above the average Northwest Mounted Police picture. More because of the acting and directing than the story, which hinges on the familiar struggle between duty and love, this is true. The star and his supporting cast play with conviction and enthusiasm.

The handling of the suspense is especially good, starting with the death of the girl and the two-sided threat to murder her betrayer, and dropping this thread here for the love motive. Suspicion shifts the attention in various directions, and the uncertainty is well sustained. When the sympathetic note arrives, it is especially effective, due perhaps, to the fact that the girl under arrest is exceptionally attractive. Beatrice Burnham plays this role and satisfies the popular demand for the girl, who can act as well as charm. Charles Jones appears to advantage in a uniform and gives a performance that reflects credit both upon himself and the director.

The Cast

Trooper O'Neil.....Charles Jones
Marie ..... Beatrice Burnham
Pierre ..... Francis McDonald
Black Flood.....Claude Payton
Rodd ..... Sidney Jordan
Paul ..... Jack Rollens
Jules Lestrange.....Karl Forms

Story by George Goodchild.
Scenario by William K. Howard.
Directed by C. R. Wallace and Scott Dunlap.
Length, 4,862 Feet.

The Story

Trooper O'Neil, resolving to forget the girl who has refused him, arrives at the Police Headquarters of the Royal Mounted and receives orders to find the man who killed Jacob Dell. The bullet shows that it was fired from an old-fashioned gun. Meanwhile Marie is mourning over the loss of her sister, who died because of Jacob Dell's cruelty and neglect. Her brother and her sister's sweetheart, Pierre, swear vengeance, and Dell's death follows soon after. O'Neil falls in love with Marie, but suspects her friend, Pierre, of murder. He is shocked to discover that all evidence points instead, to Marie. He arrests her and she refuses to answer the charge. They are overtaken by Pierre, who falls after a fight with O'Neil, and dying, confesses that he shot Dell. O'Neil reports soon after at headquarters and introduces his wife to the captain.

"A Fool There Was"

Fox Produces a Fascinating Version of Kipling's Poem, "The Vampire," With Estelle Taylor As the Star.

Reviewed by Mary Kelly.

If the test of a picture's worth in dollars and cents is its ability to hold the interest continuously, then "A Fool There Was" holds out big promise to the box office. It has a magnetic quality that rivets the closest attention, regardless of whether you approve of the subject-matter. As relentless as the spirit of Kipling's poem, by which it was inspired, the picture is not inoculated with any of the popular brand of scenario sunshine. It is consistently fatalistic, and has an uncertain ending.

Emmett J. Flynn's directing and Estelle Taylor's performance are two unforgettable features. From the observance of the small details that have come to be recognized as an essential to perfect directing to the understanding of really great emotional scenes, Mr. Flynn shows a splendid technique. His is the art of blending rather than linking scenes. It is this remarkably smooth treatment of the material on the part of both director and scenarioist that will be especially appreciated by those who are looking for artistic merit. Those who are not looking for it and enjoy pictures without analyzing them will unconsciously feel this quality and be swayed by it.

Estelle Taylor is a symmetrical, beautiful version of the notorious "rag, and a bone and a hank of hair." She is slim and wicked with beguiling eyes. Her methods as a vampire show a subtle knowledge of the demands of her role, and never once is she untrue to character. Even in her cruelty, she is beautiful and up to the last when she is shown scattering petals over the body of the man she calls her fool, she is charactertistically picturesque. The rest of the cast, with Lewis Stone and Irene Rich in the lead, is an artistic satisfaction from first to last. The settings are a fine example of showmanship.

The Cast

Gilda Fontaine.....Estelle Taylor
John Schuyler.....Lewis Stone
Mrs. Schuyler.....Irene Rich
Muriel Schuyler.....Muriel Dana
Nell Winthrop.....Marjorie Daw
Tom Morgan.....Mahlon Hamilton
Avery Parmelee.....Wallace MacDonald
Boggs.....William V. Mong
Parks ..... Harry Lonsdale

Adapted from the Stage Play by Porter Emerson Browne, Which Was Inspired by Kipling's Poem, "The Vampire."
Scenario by Bernard McConnville.
Direction by Emmett J. Flynn.
Length, 7 Reels.

The Story

John Schuyler is separated for the first time from his wife and family when he sails for Europe on a special business trip. On the same ship is Gilda Fontaine, whom the men call the vampire. She tries for several days to get Schuyler's attention and finally succeeds in making him forget his family, his mission and everything but her. His secretary, discovering the facts, writes to Tom Morgan, who is engaged to Muriel, Mrs. Schuyler's sister. Mrs. Schuyler learns the truth, but through Tom's influence, decides to forgive John. When he returns, Tom sees that he is penitent and arranges for him to return to his wife. Before he gets to her the vampire interrupts. He tries to resist but is powerless. Then in a rage he seizes her and is about to kill her when she pushes him downstairs backwards. She leaves him then and his fate is left to the imagination.

Newest Reviews and Comments

"The Man Unconquerable"

Paramount Presents Jack Holt in a "Thriller" With a Good Story.

Reviewed by T. S. daPonte.

With a thrill a minute this play rushes along from its beginning to the end filled with a multitude of virile, gripping episodes in which Jack Holt shows up truly as "The Man Unconquerable." Nothing daunts him when he gets his two trusty fists into action, no gang of desperadoes is too desperate for him to tackle, and with a few wrestling holds and some hefty wallops he fights his way through the thrilling film leaving a trail of battered "villains" in his wake.

He has, however, a great incentive to fight in the person of Sylvia Breamer, whose languishing eyes look with favor on his strenuous activities. This is a film that the exhibitor can go the limit on in exploiting as a "thriller" with a story that carries through in an interesting and plausible manner.

The acting, too, is to be commended in every respect, even every minor part being adroitly portrayed. The photography is excellent, and taken all in all the drama will appeal to any audience which delights in a hero who batters hefty, but criminal foemen into submission, and thus wins his way to the girl of his choice.

The Cast

Robert Kendall.....Jack Holt
Rita Durand.....Sylvia Breamer
Nilsson ..... Clarence Burton
Duenna ..... Ann Schaeffer
Perrier.....Jean De Briac
Michaels ..... Edwin Stevens
Governor of Papeete.....Willard Louis

Story by Hamilton Smith.
Scenario by Julien Josephson.
Directed by Joseph Henabery.
Length, 5,795 Feet.

The Story

Robert Kendall inherits valuable pearl fisheries in the South Seas, while nearby is another fishing ground. The men of both factions are continually in conflict, and when Kendall sets out from New York to claim his inheritance and arrives on the scene he is embroiled in the disputes. The owner of the fisheries adjoining Kendall's is a Spaniard with a beautiful daughter, Rita Durand, who watches Kendall fight for his own rights with an indulgent eye, and when her father is killed by a thief who is intent on stealing from him a fortune in pearls, and Kendall tracks down and exposes the murderer, the Spanish girl finds comfort in his arms.

"Felix in the Swim"

There is a lot of good, wholesome humor in this Felix cartoon comedy by Pat Sullivan, distributed on the State right market by M. J. Winkler, and it kept the audience at the Strand Theatre, New York, in continual laughter. The "plot" shows how Felix, the Cat, cleverly makes use of a mouse he has befriended. He persuades the mouse to bring three of his brothers who walk up and down over the piano keys while his friend, Willie, is supposed to be practicing. Meantime Willie and Felix go swimming. Willie's mother is so pleased with the improvement in his music that she starts to jazz and even the clothes on the line do likewise. A clever orchestral accompaniment helped to get many laughs. This little comedy should go well with any audience.—A. McG.

"Supply and Demand"

With a bang is the way this two-reeler starts off the series of Johnny Jones Comedies which will be distributed by Pathe. It is clean and filled with wholesome good humor. The principal characters are portrayed by a bunch of clever young boys with one little girl, who makes them look to their laurels. The star, Johnny Jones, has already made a name for himself in the series of Edgar comedies, founded on the Booth Tarkington stories. He is a nice clean-cut "real boy" and does capable work, and this holds good for the other little chaps. His leading lady, Gertrude Messinger, is an attractive, clever and roguish little miss who makes the star look to his laurels. The theme of this picture is quite "grown-up" for Johnny shows business ability in creating a demand for the supply of rat-traps, that would do credit to a much more mature brain. The picture is well-produced and if the others hold up as well, the series should find a hearty welcome from theatre patrons.—C. S. S.

"The Hardest Way"

Fannie Ward Is Star of Feature Made in France and Distributed by Joan Film Sales Corp.

Reviewed by C. S. Sewell.

As youthful-looking and attractive as ever, is Fannie Ward in "The Hardest Way," distributed on the State right market by Joan Film Sales Corporation. The story has two dramatic situations, but they have not been handled in such a manner as to be thoroughly convincing. Especially is this true of the scene showing how Surret was injured and how through a strained coincidence he learns the contents of a letter which furnishes the keynote of the story and which proves the star's innocence of any intention of wrong-doing.

In the development of the story, the heroine is made to go to unusual lengths to carry out the wishes of her father who has committed suicide; keeping her secret, even though it besmirches her own name and causes her to give up the man she loves.

The production was filmed in France and there are views of the Parisian boulevards as well as reminders of the World War. Technically it is not up to the standard of American pictures and the lighting and studio work in some of the scenes is faulty. There are several French actors in the supporting cast and most effective portrayal being given by M. Signoret, as Surret. There is an unusual dependence on sub-titles to explain the story and altogether the production does not measure up to the better class of features filmed in this country.

The Cast

Jack Baldwin.....Rex McDougal
Ellen Olcott.....Fannie Ward
Jules Surret.....M. Signoret
Paul Renard.....M. Regnard
Richard Olcott.....Howard Stanton
Mme. Renee.....Ruth Kellogg Waite
The Captain.....Willifred Glenn
The Doctor.....Sudworth Fraser

Filmed Under Supervision of Fannie Ward.
Adapted from Story by Henry Kistemaeckers.
Length, 5,400 Feet.

The Story

Ellen Olcott's father, a ship-owner, has a passion for cards which finally brings about his downfall. While on board ship he loses to Surret and gives him a worthless check. Attempting to regain possession of it, he goes to Surret's cabin, taking a pistol. Ellen stops him and she goes back to get the pistol which he dropped. She is seen by Surret, who misunderstands her motive, and finding the pistol believes she intended to murder him. Ellen's father commits suicide, leaving a letter begging her not to reveal the true facts. Surret feels it his duty to inform Ellen's fiance of her unworthiness. She goes to plead with him and he attempts to take her in his arms; during the scuffle he is wounded by a blow on the head which, it later develops, is caused by the falling of a statuette. Surret recovers and is convinced of her innocence; he accidently learns the contents of the letter as he comes upon Ellen when she is reading it aloud. The lovers, who have been estranged, are reunited.

"The Trouper"

Gladys Walton the Chief Attraction in a New Picture of Theatrical Life—A Universal Offering.

Reviewed by Mary Kelly.

Because it is a clean cut slice of theatrical life in its less ideal phase, "The Trouper" is sure to please those in search of something original. It shows an understanding of subject-matter that seems to have been gleaned from experience rather than imagination. The story cleverly sidesteps the beaten path and suggests, not without timely bits of humor, that all is not bliss behind the scenes, and that leading ladies are not always kind to poor waifs.

Gladys Walton plays a little dragged-out slavey. Her career might have been conceived by Charles Dickens, so extremely drab, pathetic and melodramatic are its phases. The star gives a faithful characterization and excites sympathy and indignation by turns in her interpretation of the child who has been brought up on abuse.

The acting of the others, too, is intelligent and vivid. Jack Perrin, as the "hamest" actor in the troupe, takes himself seriously in the most delightful manner. Kathleen O'Connor has an unattractive role which she handles with skill. The scene where the shrieking melodrama becomes a burlesque, and the final round-up where the slavey followed by the whole town pursues Mr. and Mrs. Leading Man who have stolen thirty thousand dollars will be remembered, as especially good. In the latter, the director has succeeded in working up the interest to a pitch where the final capture of the two crooks will bring an enthusiastic response from anyone.

The Cast

Mamie Judd.....Gladys Walton
Herman Jenks.....Jack Perrin
Frank Kramer.....Thomas Holding
Irene LaRue.....Kathleen O'Connor
Neal Selden.....Roscoe Karns
Warren Selden.....Tom D. Guise
Mrs. Selden.....Florence D. Lee
Mary Lee.....Mary Philbin
Minnie Brown.....Mary True

Story and Scenario by A. P. Younger.
Direction by Harry B. Harris.
Length, 4,480 Feet.

The Story

Mamie Judd was everybody's slave in a cheap road company. Irene LaRue, the leading woman, was her particular torment and when she wasn't overworking Mamie, she was telling the leading man to beat her up. The company's sojourn in a small town is punctuated with some thrilling experiences. Irene vamps a young man of the town and with the help of her partner, fleeces him. Mamie hears of the plans but is gagged by the leading man and thrown into a locked closet. A detective discovers her and frees her in time for her to lead the town in hot pursuit of the fleeing couple. She is the only one who succeeds in getting onto the train with them, and is hurled off by them. Her efforts are not entirely unfortunate, however, as the two crooks are arrested and she recovers from her injuries.

"The Noble Bachelor"

This latest in the Adventures of Sherlock Holmes series, for Educational release, in acting and scenery, is fully up to the standard of its predecessors, which are proving some of the most delightful short subject entertainment available. It is based on one of the most famous of Sir Arthur's detective stories and well handled despite many "flashbacks." The satirical attitude of Holmes toward "Lord St. Simon" is well brought out, and the closing scene where Holmes once again triumphs dramatically over Inspector Lestrade is a gem. —S. S.

Newest Reviews and Comments

"More to Be Pitied Than Scorned"

Charles Blaney's Melodramatic Success Revived With All the Sensations—State Righted by C. B. C. Film Sales Corp.

Reviewed by Roger Ferri.

Little did Charley Blaney think when he first sent "More to Be Pitied Than Scorned" over a circuit of ten-twent'-and-thirt' houses that it would be transformed to the silver sheet. But that's precisely what has happened—and, perhaps, it is well that this transfer has taken place, for, comparatively, the screen version is far and away better than the stage melodrama. And all indications pointing to a season of melodramatic revivals this entertaining independent production affords the independent exchangeman and exhibitor a genuine opportunity to combat the stiff opposition that is certain to develop next season.

To begin with this screen version of the famous play has taken advantage of every melodramatic trick with the result that thrills follow each other in rapid succession. The producer has resorted to no show trick to deceive the public, neither has he attempted to dissect the original story and substitute an original. It is the honest-to-goodness old melodrama presented so realistically that the gallery gods of a decade and a half ago will recognize in it a vehicle that will have a tendency of rejuvenating them, for it recalls former memories. And what is more one is not brought into a theatre by the attractive title and deceived by being given anything but that which he had hoped to see.

"More to Be Pitied Than Scorned" is a showman's picture, because like all the big melodramas it warrants and invites exploitation. It must be first "sold" to the public. It will satisfy the "customers" once they are brought into the theatre because it is a well-told story, enacted by a clever cast of established and popular stars, with no less than a dozen big movements, any one of which can be capitalized for exploitation purposes.

You needn't be afraid of this picture, if you are a showman. You have everything with which to play. For instance, there is the pretty and talented Alice Lake realistically assuming the heroine role of Viola Lorraine. She is human and natural in all that she does. Then there is J. Frank Glendon, who revives the hero of other days so well and interestingly that he makes some of our masculine idols of the present standard of entertainment seem merely incidental. Rosemary Theby, always a good drawing card, also is in this remarkable class, and in this instance she plays a "heavy" role, Josephine Clifford. Miss Theby does splendid work in this picture as also does Philo McCullough as Vincent Grant, who makes a disagreeable character ever welcome to spectators. But it is little Josephine Adair as Ruth Lorraine, who does the most notable work, for in spite of the excellence of the other players, she stands out most conspicuously. Gordon Griffith as "Trouble" is also good. The direction is flawless, the "big" scene—that in which hero and villain fight their way off the stage onto a balcony box, falling into the orchestra pit, slambanging away at each unmercifully—was indeed an excellent piece of work and easily the outstanding feature of an entertaining production.

The Cast

Julian Lorraine.....J. Frank Glendon
Josephine Clifford.....Rosemary Theby
Vincent Grant.....Philo McCullough
"Troubles" ..... Gordon Griffith
Viola Lorraine.....Alice Lake
Ruth Lorraine.....Josephine Adair

Adapted from Play by Charles E. Blaney.
Directed by Edward Le Saint.
Photographed by Gilbert Warrenton and King Gray.
Produced by Harry Cohn.
Length, 5,800 Feet.

The Story

Viola Lorraine and Julian are happily married. Julian, a local stock leading man, is loved by Josephine Clifford, an actress, while Viola is sought by Vincent Grant. The latter, in order to win over the girl, tells her that her husband is about to divorce her and marry Josephine. Julian interrupts the conversation, Vincent jumping out of the window. The husband, suspicious that his wife has a lover, leaves the house with his child. Later he repents and returns, only to find his wife gone. Meanwhile the wife is injured and taken to a hospital, where she loses her memory. Julian starts a search, but it is in vain and in time he marries Josephine. Several years pass and Viola's reason has been restored. She locates her child and kidnaps her, taking Ruth to her home, where she is followed by the villainous Vincent, who threatens to harm the girl unless she consents to marry him. Rather than marry him and have her child injured Viola returns the child to Julian, who is told by Ruth that she had been taken there by her mother. Julian rushes out, just in time to catch his wife as she is about to run away. The truth is then developed and in the course of the play, in which Julian, Vincent and Josephine are playing, the husband attacks Vincent, who fires a shot, which kills Josephine. A desperate fight ensues, Vincent being killed in a fall from the balcony to orchestra pit. All is again well and the family reunited.

"Married People"

Mabel Ballin's Beauty, Personality and Acting Are the Chief Assets of This Hodkinson Production.

Reviewed by T. S. daPonte.

Mabel Ballin's beauty, charm and fine acting are the outstanding features of this production. Also the gorgeous clothes she wears will make a distinct "hit" with feminine fans. There are several magnificent interior sets that form a fine background for Miss Ballin's beauty, but the story is not strong enough to give her full sway for her undoubted talent.

Besides praise for Miss Ballin, a good deal is due to the other members of the cast who back up her efforts capably. There are, too, some beautiful photographic "shots," and there are several angles besides the appeal for feminine spectators that Miss Ballin's fine raiment will exert, from which exhibitors can draw inspiration for exploitation.

The direction of the picture is done with fine artistry as far as beauty of landscapes, definiteness of characterization, and the surroundings which mark the vast differences between the lives of the rich and the poor are concerned.

The Cast

Dorothy Cluer.....Mabel Ballin
Robert Cluer.....Percy Marmont
Lord Cranston.....Ernest Hilliard
Timmy ..... Bobby Clarke
Mike ..... Dick Lee
Mary ..... Bertha Kent
Bleauvelt.....J. Webb Dillon
The Doctor.....Louis Dean
The Chinese.....Charlie Fang
Betty.....Baby Peggy Rice

Adapted from Nell Marie Dace's Story, "Things Divine."
Scenario by Hugo Ballin and George S. Hellman.
Directed by Hugo Ballin.
Length, 5,200 Feet.

The Story

Robert Cluer's wife, who had been a simple country girl before her marriage, is spoiled by his riches and desires to put her mind on nothing but fine clothes and social functions. A disreputable English Lord infatuates her and she is about to elope with him, when on the night planned for the elopement she shoots a small boy who had invaded her apartments, mistaking him for a burglar. Her grief over the child's hurt finally makes her realize the error of the life she had been living and with her husband's consent she adopts the boy, and also a little girl whom her husband had hoped for some time that she would take under her care. With the children as a bond between them, husband and wife are then reconciled.

"The Face Between"

Metro Production Starring Bert Lytell Is Adapted From "The Carterets."

Reviewed by Mary Kelly.

"The Face Between" has an unusual theme which needs a more than ordinary skill in arranging it for the screen in order to make it convincing. The effort has not been altogether successful in this case. Adapted from the popular story, "The Carterets," by Justus Miles Forman, it is the story of a son who sacrificed his freedom to save his father's reputation. His life, even after his release, is a vision of horror, as he fancies himself at the mercy of a dead woman who stands between happiness and himself.

It is difficult to handle a highly imaginative subject such as this without an undesired ludicrous effect. Instead of awakening sympathy for the victim of such an extreme mental disorder, his reactions to the unreasonable fears are at times so strained and unnatural that they fail to make a serious impression. If it had been handled in a lighter vein the story might have made an exceptionally interesting screen production. As it is, the theme is enough out of the ordinary to appeal to some and Bert Lytell's presence should be a strong factor in estimating the picture's success. Sylvia Breamer has the role of the woman between and she catches the spirit of unreality that surrounds her character with remarkable understanding.

The Cast

Tommy Carteret, Jr. }
Tommy Carteret, Sr. } .....Bert Lytell
Sybil Eliot.....Andre Tourneur
Marianna Canfield.....Sylvia Breamer
Mr. Hartwell.....Hardee Kirkland
Mrs. Eliot.....Girard Alexander
Joe Borral.....Frank Browniee
Jared ..... Burwell Hamrick
Mr. Canfield.....Joel Day
The Doctor.....Dewitt Jennings

Adapted from the Story, "The Carterets," by Justus Miles Formau
Scenario by Leonore Coffee.
Directed by Bayard Veiller.
Length, 5 Reels.

The Story

Tommy Carteret, Junior, allows himself to be banished to a lonely mountainous district because of the fact that he has shouldered the responsibility for his father's guilt in an affair which would bring social ruin and disgrace upon the elder man. In so doing the young man even allows the girl whom he hoped to marry to believe him guilty. During his exile he incures the enmity of several of the natives, and, as a result, a girl who had fallen in love with him is killed. Her's is "The Face Between," which comes to haunt Carteret in his effort to untangle the web of fate which has fastened itself on his life. The love of the girl who has waited succeeds in restoring his happiness.

Program and Exploitation Catchlines:

The Story of An Imaginary Barrier Between a Man and the Girl He Loved—The Vision of a Friend That Haunted Him Night and Day—An Unusual Story That Should Interest Anyone.

PROJECTION

By F. H. RICHARDSON

Sounds Mighty Good

J. A. Rehkopf, Projectionist, Daytona, Florida, provides evidence that at least some of the Sunny Southland men are very much on the job, even though we seldom hear from them. He says:

Friend Richardson: It has been nearly two years since I've written our department. Did not wish to consume your time unless there was something really worth while to say.

However, recently there has been much comment on the "punch hole evil," and I am unable to remember where any one has been given credit for not punching up the film. I desire to start that particular thing by giving credit to at least two projectionists.

We have been playing "Smilin' Through." On opening the film box the first thing I saw was the following, doubtless made by the first projectionist to handle the new films:

"FELLOWS, DON'T PUNCH UP THIS BEAUTIFUL PRODUCTION. USE THESE CUE SHEETS."

Change-over cue sheets followed—one for each double reel. Then came:

"I TRUST THESE CUES WILL HELP TO KEEP THIS MOST BEAUTIFUL PICTURE IN THE BEST OF CONDITION."

(Signed) C. L. LEONARD,
"Criterion," Macon, Ga.

Attached to the cue sheet was a slip of paper on which was written:

"REQUEST COMPLIED WITH. William B. Mahoney, 'Hippodrome,' Miami, Florida."

This is the first time in my ten years' experience in the South that such a thing has come under my observation. It is to the credit of our southeastern territory that our men are taking sufficient pride in their work to do such a thing.

This especially true, because up to within a year ago the southeastern territory was a very hot bed of the punch hole evil. During the past twelve months, however, a decided change has come in that respect, which I take as evidence that the men in the profession are abandoning the idea that they are mere machine "operators," and are becoming motion picture projectionists.

Surely it is needless to say that the film in question left my place with my O. K. appended, plus a request to future users of same to keep up the good work. My best to yourself and the department.

You Are Right

You are quite entirely right. The man who started this stunt is entitled to much credit, and if there has been a dimunition of film damage through punching in the southeastern territory, it may be taken as an evidence of advancement. There can be no question about that.

The reason you seldom see those who do not wield the punch spoken of in print is that most men hold that it is only commonly decent and RIGHT not to do so reprehensible a thing.

Non-punching is just merely the doing of what one is naturally expected to do, hence it arouses little comment. On the other hand the punch artist is so very bad, and so near-criminal in the damage committed, that he gets himself into print through the endeavor of real projectionists to protect themselves from him and his stupidity.

The only trouble with the plan presented is that, while it will most likely be permanently effective with some, and may even check the confirmed film butcher while the plan is new, as soon as it gets a bit old I've my doubts, because I am of the opinion that the confirmed film butcher a la punch is permanently amendable to one argument, and to one argument only, and that "argument" is a good hard brick connecting with his garret—I say "garret," because a garret is usually more less empty. Be that as it may, however, the plan is to be highly commended. It will do a lot of good—some of it permanent, let us hope, and some temporary. We are all obliged to Brother Rehkoff for its introduction to the department. I recommend it to projectionists for emulation.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

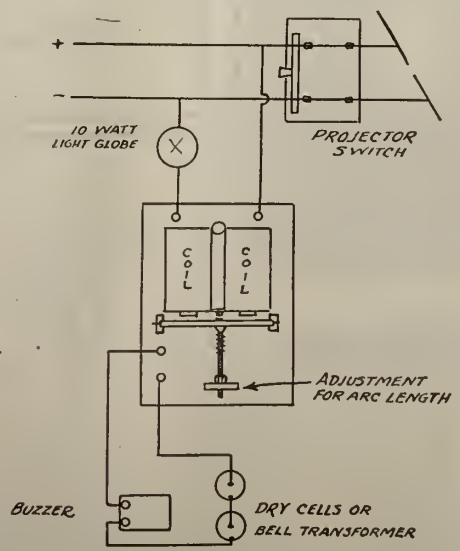
"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

Home Made Signal

Walter M. Munn, University of Colorado, Boulder, Colorado, and member local Union 448, I. A., sends in drawing and description of what seems to me to be a very practical device. He says:

I submit herewith a device which will be useful to projectionists who have no arc controller. One has been in operation at the Curran Theatre, this city, for some months past, and has been a great help to the projectionist.



MUNN'S DEVICE
Diagram of the home-made signal

A magnetic relay, similar to that used in one of the popular makes of arc controller, is introduced into the arc circuit, the amount of current flowing through it being determined by an incandescent globe placed in series therewith. The secondary of the relay is placed in circuit with a buzzer and a current source such as a Bell transformer or set of dry cells. Whenever the arc length reaches a predetermined point the buzzer will operate until the carbons are fed, and the arc voltage thus reduced.

I fully realize that the device might lead to the projectionist depending on the signal to "watch the screen" for him, but it should not be used in that way. It should, in fact, be a matter of personal pride to watch the arc so closely that the signal will seldom or never operate. The signal should be merely a warning to the projectionist that he is not on the job, but is neglecting his work.

It should never ring, except possibly in cases where a mis-guided manager obliges his projectionist to rewind films while the show is running. Under this condition the buzzer may act without "pointing an accusing finger" at the projectionist, because few men can do two jobs at once, and do them both well.

Relay May Be Purchased

The relay may be purchased at any store handling telegraph instruments. They may be had as low as three dollars. One relay will be sufficient to "watch" any number of arcs, provided the same be connected to the circuit wires where they come from the rectifier, transformer or generator of the motor generator set—where it gets arc voltage from wires carrying the current for both arcs. The signal will work on both A. C. and D. C.

The device is clever; also it is good, if rightly used, and brother Munn has pointed out the right way to use it. It will cost but little and may be easily constructed by any competent projectionist.

From West Australia

From E. H. Hunter, projectionist, Sun Theatre, Broome, Northwest Australia, comes the following, and mind you, he signs himself "Projectionist, Sun Theatre:"

Dear Mr. Richardson: For lo these many moons I have been intending writing, but was deterred by the thought that I was too far away to be of any interest either to you or to the department.

Have been in this town, working for the same employer for eight years, started in a little show behind the hotel, but the last half of the period has been in our "Sun Theatre," which is half airdome and half a roofed theatre.

I project the entire length of both open and closed spaces for all usual shows, only closing up the theatre end during bad weather. So you see it is a bit unique, since it is from the building end to a screen in the open. This idea was evolved from a study of local climatic conditions.

In building and running a show in such a far-away place (1,200 miles from nearest exchange or repair shop) your "Handbook," the projection department and the Moving Picture World in general have been indispensable.

Perhaps my equipment would interest you. Engine room is 20x35 feet, behind the screen. A twenty H. P. Blacktone Kerosine engine (British), a 10 K. W. 110 volt D. C. General Electric dynamo (United States of America), belt driven. Main switch board distributes to sub control boards, house exterior and

signs, auditorium, projection room and soda fountain.

The Projection Room

The projection room is 12x10 feet, with a ten foot ceiling—rather small, though there is only one projector. Our Power's 6-B optical train is lined up as per the lens charts. There is an iron film container, a small tool bench (I have a large assortment of engineers tools in engine room), a control panel for lamp motor exhaust fan, lighting and meters. There is telephone connection with the engine room. The distance of projection is 135 feet. I use 60 amperes at the arc, through resistance placed outside the room.

Seating under cover is basket chairs. Out in open we use garden seats. Capacity about 1,200. Audiences composed of Europeans, Malays, Japanese, Chinese, Timorese, half castes of all descriptions and aboriginals. Some mixture, eh?

I noticed, some while ago, comment in the department concerning A. C. arc carbon trim. Twelve years ago a special A. C. carbon was supplied. On one side was a flat face which was supposed to face the collector lens.

Before closing let me ask you to put me into touch with Messrs. Jones and Cammack, New York City. I want to get some of their "Reflex" carbons, which same are advertised on page 694 of the third edition of the handbook.

I Well Remember

I well remember the flat-side A. C. carbons. So far as I know the "Reflex" carbon is no longer made. If it is I have no knowledge of where it is sold. The war turned everything upside down insofar as carbon manufacture was concerned. Many old brands went out and new ones came in. I think that if you communicate with the National Carbon Company, Projection Carbon Department, Cleveland, Ohio, telling them I referred you to them and setting forth your exact requirement, they can supply you with carbons which will give satisfaction.

PROJECTIONISTS

Build Your Own Radio Outfit

Build One for the Theatre and Sell It to Your Boss

IT'S EASY

We will tell you how to go about it—if you'll write us.

ROBIN ENGINEERING CO.

203 West 49th Street New York

Your theatre is unique. Wish I might see it. I overlooked a note at the end of your letter, which reads:

Re-selling the Picture to the Public, we have a file of that section of the M. P. W. for the past two and a half years and it is never idle. We use it for every show we put on. It is as helpful to the far-away showman as the projection department, which is a very high compliment.

The fact that you are far away is no reason why we would not wish to hear from you. The description of your plant is interesting and I think the average reader would perhaps place added value on your letter because it IS from one who is far away.

Glad to hear from Australian, New Zealand and other projectionists at any time. By the way, how come you English projectionists never write. Ireland and Scotland and even Norway and Russia have been represented in the department since you English chaps were. Get busy.

Incidentally, as I write this it is 9:30 a. m., May 18, which means that it is 10:30 p. m. the same day in Broome, so that I suppose you are just about running the "good night" slide and preparing to hit the hay.

U. S. Government Orders

The United States Government has started ordering the new handbook, even before the officials have seen it. I am rather proud that Government officials have such confidence in my work that they will place an advance order for what may be considered a large quantity. I believe that it is something about which almost any one might feel a bit swelled up.

The Navy Department placed a small order May 10, but later the following was received:

U. S. Navy Motion Picture Exchange,
Building 213, Navy Yard,
Brooklyn, N. Y.

Moving Picture World,
Chalmers Publishing Co.,
516 Fifth Avenue, New York City.

Gentlemen: Attention Mr. A. B. Powell, Book Distribution. Referring to our telephone conversation of recent date, will you please cancel our order of May 10 and enter our order for 100 Richardson Handbooks of Projection, latest edition. We shall be glad to receive these books at an early date.

Yours very truly,
JAS. O'REILLEY,
Officer in Charge.

These books are, I understand, for distribution among the battleships of the navy. But what interests me so much is the fact that the Government has sufficient confidence in my work to order one hundred copies of a six-dollar book before its officials have even seen them—in fact, before any one except myself and the printer and those who have worked on the book have seen the matter they will contain.

The Government has used a large number of copies of past editions, especially the third edition.

Incidentally it might be well for unions to study this action by the navy officials. If the navy thinks such books necessary for the betterment of projection on its battleships, might not it be well for unions to have the book in the hands of all their members for the betterment of their work? Think it over, men!

OUR NEW CATALOG WILL SAVE YOU MONEY

SEND FOR A FREE COPY TODAY

If you are building a new theatre or renovating an old one, you are doing yourself an injustice if you place an order for lobby display fixtures without first finding out what we can do for you.

STANLEY FRAME COMPANY

NEW YORK CITY

Office and Salesroom:

Godfrey Building, 729 Seventh Avenue

FACTORY: 440-442 WEST 42nd STREET

Let us estimate on your seats. We are Eastern Sales Representatives of the Steel Furniture Company of Grand Rapids, Mich.

"MARTIN" ROTARY CONVERTER

FOR REAL SUN-LIT PICTURES

PERFECT REEL DISSOLVING

WRITE FOR FURTHER INFORMATION

NORTHWESTERN ELECTRIC CO.

412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

LA VITA CINEMATOGRAFICA

The Leading Independent Organ of Italian Film Trade

SUBSCRIPTION FOR FOREIGN COUNTRIES SIX DOLLARS A YEAR

Advertisements: Tariff on Application

Editorial Offices: TURIN (Italy)—Galleria Nazionale

FIRE!

May result from badly installed electrical equipment or poorly chosen materials.

Hallberg's Motion Picture Electricity

$2.50 *Postpaid*

is a book that is as good as an insurance policy if you heed its advice and get the best equipment for your needs, and know how to have it properly installed.

CHALMERS PUBLISHING CO.

516 FIFTH AVENUE NEW YORK, N. Y.

VIEWS OF THE ASSOCIATED SCREEN NEWS LABORATORIES, FLUSHING, N. Y.

Above, at left: a corner of one of the printing rooms, equipped with the latest type of printing machines, including step and continuous, the Duplex, and the ultra-fast Gaumont printers, all fitted with automatic light changers. At right: the perforating room. All of the machines shown are Gaumont perforators. Below, at left: three of the fireproof vaults. At right: corridor in new building, showing drying boxes at end of tube series

Better Equipment

Conducted by E. T. KEYSER

Associated Screen News Laboratories Are Examples of Compact Efficiency

THE new laboratories of the Associated Screen News, Inc., at Flushing, Long Island, constitutes an illustration of compactness and efficiency as applied to the mechanical end of picture making.

These laboratories, which are twenty minutes from Times Square by automobile, may also be reached via Long Island railroad, which will whisk one in eighteen minutes from the Pennsylvania Depot to the Flushing station.

The laboratories are those formerly operated by Gaumont and bore an enviable reputation for their equipment and the quality of work turned out by them. When Gaumont retired from this country in 1920, the outfit was purchased by the Associated Screen News, Inc., who have recently added equipment to the value of more than $150,000 to its mechanical facilities.

The plant occupies ten buildings, none of which is more than two stories in height and the combined floor space of which totals 125,000 square feet.

Duplex, Gaumont and Victor Printers

The printing room, with an area of 400 square feet, is equipped with the latest type printing machines, including stop and continuous printers, Duplex and the ultra-fast Gaumonts, all of which are fitted with automatic light changes. Included in the printing room equipment is a battery of Victor printers, used to make sharp positive prints of small size from standard sized negative. This is a feature of equipment which will be appreciated by those desiring commercial or industrial positives on safety standard non-inflammable stock.

The perforating room has an area of 450 square feet of floor space. Like the printing room, it has a high ceiling and is well ventilated and contains twenty-four Gaumont perforators.

For film storage, five fireproof vaults are provided and these vaults so thoroughly fulfil their underwriting requirements that it is claimed they carry the lowest insurance rate of any film storage vaults in the vicinity of New York City.

In these vaults, which have a storage capacity for 5,000,000 feet of film at one time, the Associated Screen News, Inc., stores its customers' negatives without charge.

The Dominant Feature

But the real underlying or rather the dominant feature of this plant is the system of handling the positive film from the process of developing to that of drying, inclusive.

It is this system, which, while automatic in operation, permits of constant inspection of every foot of film as it goes through each and every process. And it is this system which permits of a large output of carefully inspected film with a low overhead, by reason of a moderate sized plant operated by a comparatively small number of highly skilled workmen.

This system is a development of the tube system, originated fifteen years ago by Gaumont and brought up-to-date, and greatly improved in many details. It is a combination of the best features of the tank and handwork systems, insuring uniformity and high quality of prints at a greatly reduced cost compared with that which would be possible with handwork alone.

The tube system, as operated in the Associated Screen News' Flushing plant, is as follows: The positive print comes from the printer wound on a reel to the dark room. This passes through about two hundred and eighty feet of metal tubing, arranged vertically like the pipes of a steam or hot water radiator.

Arrangement of the Series

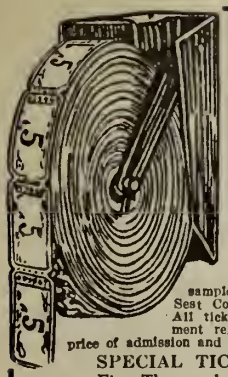
The first series of tubes are filled with developing solution, the second section contain rinsing water, while the third section of tubes are filled with fixing solution.

After having been fixed, the film leaves the dark room, through a slot in the wall, and continues its journey in a light room through the four series of tubes filled with pure artesian water, which thoroughly removes all traces of hypo. Next it passes through the fifth series, the tubes of which are filled with various tinting solutions, after which the film enters a dustproof glass box in which pure filtered and washed air, heated or cooled to the proper temperature, is constantly circulated against both sides of the film, which is in constant motion as it passes through the drying boxes to the automatically wound receiving reels.

There are thirty series of these tubes in the plant, each of which operates independently, and the total capacity is 3,000,000 feet of positive film per day.

As will be noted by the illustration, which shows that portion of the tube section which is contained in the dark room, the tubes through

LABORATORIES OF ASSOCIATED SCREEN NEWS, INC., AT FLUSHING, N. Y.
The plant consists of ten buildings, with a total of 125,000 square feet of floor space



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

MACHINES
THEATRE EQUIPMENT
AND SUPPLIES
WRITE FOR CATALOG
ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

AMERICAN
Fotoplayer
(Trade-Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
1600 Broadway New York City

which the developer, rinsing water, hypo and tinting solution constantly circulate, are arranged vertically and the tubes of each system are connected with rubber hose, to allow circulation from the tanks under the floor, and each system is also provided with glass observations tubes, so that it may be instantly noted whether the solutions are properly circulated or not.

Carrying the Film

The film, before passing from one tube to another, is carried on sprocket wheels, all automatically revolving at the same speed and the double lengths of film are carried to the bottom of the tube by means of a weighted roller inserted in the loop.

Each system is operated by its own series of push buttons, by which the travelling of the film may be instantly started or stopped.

On emerging into the daylight room, where the final washing, tinting and drying is performed, an ingenious system permits of any desired portion of the film being immersed during transit into any desired tube containing a certain dye for tinting, and when a predetermined length of film has been dyed, the remaining lengths may be passed over the dye tube so as to miss the tinting or given immersions in a different dye tube, giving a different tint.

As the film comes through the tube, it is exposed for observation so that it is possible to inspect every portion while in transit.

Ingenious Threading System

The system of threading the film through the tube is simple and ingenious. Before the apparatus starts on its initial work, a piece of blank film—about eight hundred feet in length—is threaded through the tubes and to this leader is attached the film to be developed, fixed, washed and tinted. It is possible, therefore, just before the completion of one film, to attach the commencement of another film to the tail end of the first or if no immediate work is in prospect for that immediate series, the leader film is attached so that no time will be lost in starting a new series.

By this system, it is unnecessary that the film be touched from the time development commences until it is safely wound upon its receiving reel. In fact, the entire system is a combination in which an automatic system, operating with economy of space, is rendered most responsive to a close inspection.

Who's Who in the Organization

The main offices of the Associated Screen News, Inc., are at 120 West Forty-first street, New York City. E. G. White is treasurer and general manager of the organization; Paul M. Bryan, who was formerly editor for Gaumont and Pathe, is editorial manager; Clinton M. White, who has had long experience with General Film, Gaumont and other companies, is sales manager; while the laboratory is under the charge of C. E. Schwengeler, formerly connected with Gaumont's Paris headquarters and latterly with the New York plant.

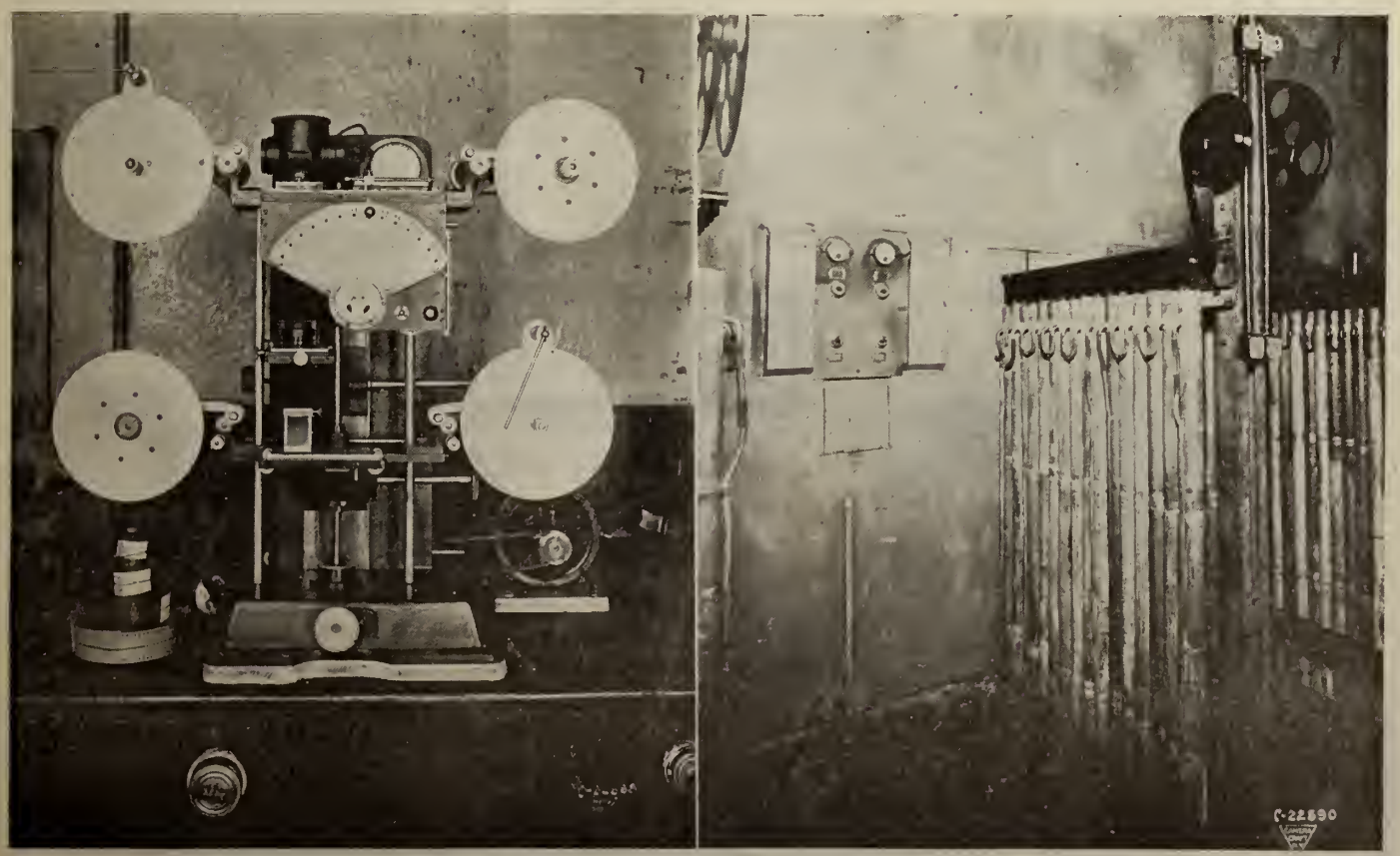
The laboratory staff has had long training in motion picture work and many of them came from the Gaumont laboratory in Paris and from the Gaumont New York laboratory, where they worked for many years.

Improving the Colonial

The Colonial Theatre in Albany, N. Y., owned by William Berinstein, and managed by George Roberts, will be closed for two weeks beginning July 15. During this period the house will be greatly improved. This is the first time that the theatre has been closed since its opening several years ago.

Simplex in Exchange

First National Exchange in Portland has recently installed a projection room, which has been equipped with Simplex machines by B. F. Shearer, Inc., Northwest distributor.



TWO OF THE LABORATORY FEATURES

At left: one of the Victor printers, which will make sharp positive prints of small size from standard size negatives. At right: section of tube system in dark room. The film is conveyed slowly by means of sprockets at the top of each lead tube, through the tubes. On the wall is an ammeter for each system, signal lights, and place for record card. It is possible to stop development (if necessary) at any point

Big Bargain $10
f.o.b. Chicago
1/6 H.P. 110 Volt. 60 Cycle

Brand new, strictly high grade motors having good starting torque and liberal overload capacity with 1 year's guarantee.

Overstock due to cancellations and change of frame design reason for this sacrifice. Suitable for projectors, rewinders, grinders, etc.

REYNOLDS ELECTRIC COMPANY
2659 W. Congress St. Chicago, Ill.

DAY LIGHT LOADING MOTION PICTURE CAMERA

NO MAGAZINE USED
Uses Standard Size Motion Film
Holds, 50 Ft. Film. Very Compact.
Catalogue mailed free on request.
FORDS, 1029 16th Street, Denver, Colo.

TITLES
FOR ALL PURPOSES—ANY LANGUAGE
10 Years Specializing in This Product Assures You of the
BEST
Moderate Prices :: Quick Service
PREMIER TITLE COMPANY
356-358 EAST 33D STREET CHICAGO

Where Independent Generating Sets Would Have Saved 8,000 Admissions

HAD the Mark Strand, the Clinton Square, Albany and Proctor's Grand theatres, all downtown houses in Albany, N. Y., been equipped with independent generating sets a few days ago, the owners of these houses might today have been reimbursed rather than out of pocket to the extent of hundred of dollars through failure of electric current between the hours of 5.45 and 10 o'clock in the evening. In short, an independent generating plant set would almost have paid for itself in each of the houses mentioned, which, deprived of the necessary juice, were compelled to cancel their evening shows.

At the Mark Strand, which has a seating capacity of approximately 2,000, only feature pictures are shown. This house charges a top of fifty cents for the ground floor and thirty cents for the balcony. As a general thing the house, which plays two shows each evening, plays to capacity audiences, which gives some idea of what the rainstorm and the loss of power cost it in one evening, and which might easily have been prevented by the installation of an independent generating set.

Sorrow Not Negotiable

"Did you ever get anything back from the lighting company?" was asked of Manager Ully Hill.

"Nothing except that they were sorry," was Mr. Hill's reply.

The whole trouble started with a severe rainstorm. A new duct line acting as a sewer, carried the water into a manhole and over the top of transformer, wetting the fuse boxes.

The Clinton Square Theatre, which has a seating capacity of about 850, and charges 25 cents admission, also went out of business, much to the manager's disgust. Proctor's Grand, which runs a combined program of vaudeville and pictures at an admission price of 65 cents, and which has a capacity of upwards of 1,600 persons, likewise found itself minus the necessary current.

Nearly across the street from the Mark Strand is the Albany Theatre, owned and managed by Samuel Suckno, with a seating capacity of something better than a thousand and an admission price of 20 cents. Second run feature pictures are the rule there, but there were no second run pictures on the night of the accident for which the electric light company paid nothing in the way of a reimbursement beyond the usual "We are sorry."

Lost—8,000 Admissions

In the space of less than four blocks were four of the leading motion picture theatres in a city of approximately 113,000 persons. These four houses, three of which are ordinarily termed first-run theatres, have a total seating capacity of better than 5,000 persons, and three of the houses, the Clinton Square, Albany and Mark Strand, give two shows a night, which means that to this 5,000 or so seating capacity, there should be added another 3,000 or more.

This, perhaps, gives a better idea of the loss which coming almost out of a clear sky nevertheless would easily have been avoided with independent generating sets.

Concerns Incorporated Last Week at Albany

The following companies incorporated in the motion picture business in New York State during the week ending July 15, revealing a total capitalization of approximately $70,000:

Regent Enterprises, Inc., $25,000, Harry Schwartz, Irving Schwartz and Philip Weisblum, New York; A. L. Jones Productions, Inc., $10,000, William Kaufman, Edward N. Bloomberg, Ida Schumnis, New York City; The Glenwood Concession Co., Inc., Brooklyn, $20,000, David, Mary and Barney Lantinberg, Brooklyn; Jersey Amusement Company, Inc., $6,000, M. M. Immerfield, T. M. Silverman, Benjamin Skolmik, New York City; Theatres Finance Corporation, $5,000, Lillian McMahon, Pauline Ettinger, Eleanor Hines, New York; Shaferland Corporation, $5,000, Syracuse, Edward M. Byrne, N. E. Timmons, Syracuse, William H. O'Brien, Jr., Baldwinsville, N. Y.

LUDWIG G.B. ERB,
PRESIDENT

LABORATORIES AND STUDIO

ERBOGRAPH
TRADE MARK REG. U.S. PAT OFF.
MOTION PICTURE DEVELOPING AND PRINTING
TELEPHONE AUDUBON 3716
203 TO 211 W. 146TH ST., NEW YORK CITY

B. F. PORTER TAKES OVER BIG CENTER
Will Have Largest and Finest Motion Picture Trade Center, Equipment Supply House, Public Projection Room, Service and Emergency Station, in the World. Best Experts for Repairing Machines and Generators. Prompt Service for Theatre Troubles.
B. F. PORTER, ENTIRE SECOND FLOOR, 729 SEVENTH AVE., AT 49th ST., NEW YORK

THE CINEMA

NEWS AND PROPERTY GAZETTE

80-82 Wardour St.

W. I. London, England

Has the largest certified circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this Journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN and IRELAND, LTD.

LA CINEMATOGRAFIA ITALIANA ED ESTERA

Official Organ of the Italian Cinematograph Union

Published on the

15th and 30th of Each Month

Foreign Subscription: $7.00 or 85 francs per Annum
Editorial and Business Offices:

Via Cumiana, 31, Turin, Italy

"THE BIOSCOPE"

The Representative Weekly Journal of the British Film Industry

Of Special Interest to All Who Buy or Sell Films
OFFICES:

85, SHAFTESBURY AVENUE

LONDON, W. 1.

Specimen Copy Free on Request
Foreign Subscriptions: One pound ten shillings (gold)

SATISFACTION By Far the Best and Cheapest GUARANTEED
Trailers on All Features Developing—Printing
Special Title Work

Standard Motion Picture Company

1005-1006 Mailers Bldg. Tel. Central 2347 Chicago, Ill.
Cameramen furnished on short notice.
Immediate Service—No job too small.
GUARANTEED Write Today for Special Prices SATISFACTION

THEATRE SPECIALISTS

Designers of Over 200 Theatres

C. HOWARD CRANE

ARCHITECT
ELMER GEORGE KIEHLER, Associate
CYRIL E. SCHLEY
Main Office: HURON BLDG., DETROIT, MICH.
Branch Offices: New York, Chicago, Windsor, Ont.

Moving Picture Machines

Complete Equipments—Supplies of All Kinds
Exhibitors' Best Friend

CUT RATE PRICES

Monarch Theatre Supply Co.

228 Union Avenue, Memphis, Tenn. 724 So. Wabash Ave., Chicago, Ill.

Equipment Men Organize New Trade Association

At a meeting held by motion picture equipment manufacturers and dealers at the Claypool Hotel, Indianapolis, on July 13 and 14, plans were perfected for the organization of a body to be known as the Association of Motion Picture Dealers of America.

Among those who attended the convention were Robert E. Gumm, Exhibitors Supply Company, Indianapolis; E. S. Porter, New York; Henry J. Smith, of Hollis & Smith, Pittsburgh; Samuel Lears, of Peter & Volz Chair Company, St. Louis; E. Spahr, Enterprise Optical Company, Chicago; Harry Dutton, Exhibitors Supply Company, Chicago; William Peabody, St. Louis and Chicago; J. E. McCauley, Chicago; B. A. Benson, Amusement Supply Company, Chicago; George Perkins, Montreal, Canada; Joseph Hornstein, of Howell's Cine Equipment Company, New York; Leo F. Dwyer, Theatrical Supply Company, of Cleveland; C. E. Conwell, Charleston, W. Va.; Dr. Otto Dieckmann, Cincinnati, and others.

The announced objects of the association are standardization of theatre equipment, better projection and promotion of the comfort and safety of picture theatre patrons. The membership will be confined to manufacturers of motion picture equipment and recognized supply dealers.

The Officers

The following officers were elected: Leo F. Dwyer, Cleveland, president; Henry Jay Smith, Pittsburgh, first vice president; B. A. Benson, Chicago, second vice president; C. E. Conwell, Charleston, W. Va., third vice president; Sid Louis, Minneapolis, fourth vice president; Dr. Otto Dieckmann, Cincinnati, secretary-treasurer.

The above, with Harry K. Lucas, Atlanta; N. G. Mohrbacker, Denver, and Robert M. Hosmer, of Boston, constitute the board of directors.

Shearer Moves

B. F. Shearer, Inc., now at 1908 Third Ave., Seattle, moved on July 15 to 210 Virginia Street, into larger quarters.

This firm is distributor for Simplex projection throughout the North Pacific states and Canada. B. F. Shearer is president, E. C. O'Keefe, owner of the Regent Theatre, Billings, Mont., vice president, and M. London Fagg, projection engineer.

Picture Theatres Projected

PINE BLUFF, ARK.—Fred C. Berbig has opened moving picture theatre in Kress Building.

LONG BEACH, CAL.—Edwin Hooker, 211 East Broadway, has plans by J. J. Donnellan, 430 Merchants National Bank Building, Los Angles, for theatre and hotel building to be erected on Ocean Boulevard, to cost $1,550,000.

LOS ANGELES, CAL.—Nick Lazarevich, 4628 Hollywood Boulevard, has plans by Gordon La Barr, 1022 California Building, for theatre to be erected on Sunset Boulevard, between Rodney Drive and Vermont avenue, to cost $50,000.

SAN FRANCISCO, CAL.—A. F. Rousseau and associates have plans by Meyer & Johnson for theatre, store and hotel building to be erected at Eighth and Market streets.

MAILING LISTS

MOVING PICTURE AND LEGITIMATE THEATRES

22166	Moving Picture by States per M..	$5.00
1219	Film Exchanges, for List.....	7.50
196	Manufacturers and Studios.....	3.50
419	Machine and Supply Dealers.....	4.00
3674	Legitimate Theatres U. S. & Can.	25.00
810	Vaudeville Theatres	7.50

A. F. WILLIAMS

166 W. ADAMS ST. CHICAGO

CLASSIFIED ADVERTISEMENTS

Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c

Terms, strictly cash with order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

AT LIBERTY, orchestra leader, for September. Competent, reliable, expert picture scoring; staging prologues; original ideas; pleasant personality. Own large library. Only exclusive theatres considered. Address: A. C. F., care Moving Picture World, New York City.

PUBLICITY AND ADVERTISING DIRECTOR, house manager or assistant. Straight pictures preferred. Satisfactory references to established houses appreciating reliable services. Write or wire to Post Office Box 405, Sacramento, California.

WASHINGTON, D. C.—United Theatre Corporation, Third and F streets, N. W., has plans by Gregg & Leisenring, 1320 New York avenue, N. W., for two-story Astor (moving picture) Theatre to be erected at Southeast corner 18th and California streets, N. W., to cost $100,000.

BERWYN, ILL.—Robert M. Hyde, 8 South Dearborn street, Chicago, is preparing plans for two-story brick theatre, store and office building, 75 by 125 feet, to be erected at Elliot and Windsor avenues, to cost $100,000.

CHICAGO, ILL.—H. P. Jensen, 4826 North Keeler avenue, has contract to erect two-story brick, concrete and cut-stone trim theatre, store and office building for Robert A. Pottinger, 4056 North Kedvale avenue, to cost $200,000.

LA PORTE, IND.—Princess Theatre Company plans to erect large up-to-date theatre, with seating capacity of 1,700, to cost $500,000.

COVINGTON, KY.—New theatre will be erected on Pike street near Madison avenue, estimated to cost $200,000. Address L. B. Wilson, secretary Covington Industrial Club.

CUMBERLAND, MD.—Maryland Theatre has closed its theatrical season and inaugurated a picture program for the summer months. A large orchestra will supply the musical numbers.

DETROIT, MICH.—Lundhoff Vicknul Company, 5716 Euclid avenue, Cleveland, O., has contract for brick, concrete and terra-cotta theatre, store and office building to be erected at Grand River avenue and West Grand Boulevard for Northwestern Building Corporation, to cost $2,000,000. Theatre will have seating capacity of 3,600.

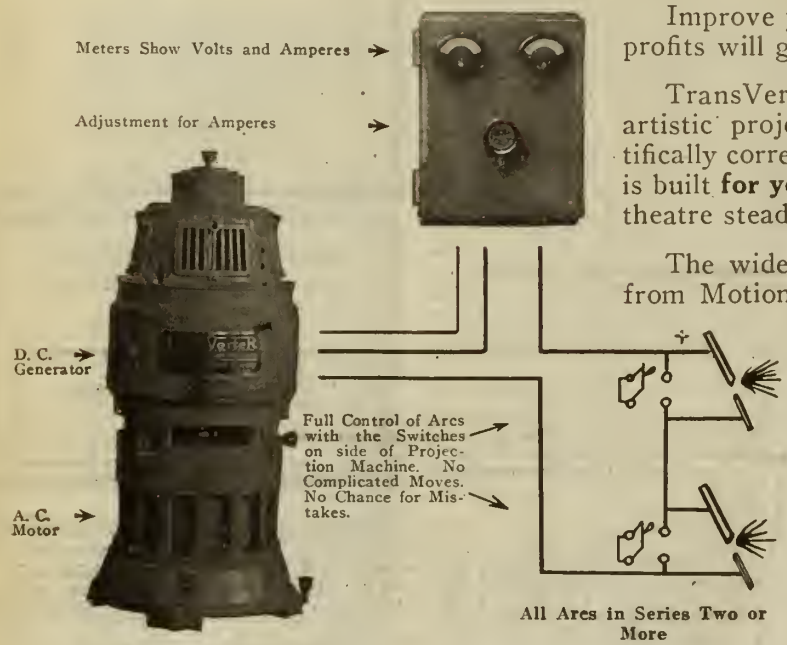
PLEASANTVILLE, N. J.—William M. Hafner, of Atlantic City, will erect new moving picture theatre, with seating capacity of 1,200. Will be known as Stanley.

ALBANY, N. Y.—M. Shapiro & Sons, 103 East 46th street, New York, have contract to convert church at Lodge, Pine and Chapel streets into moving picture theatre for Lodge Street Building Company, Inc., to cost $100,000.

TYPHOON COOLING SYSTEM

TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Better Projection— More Patrons— TransVerteR TRADE MARK Will Do It


Meters Show Volts and Amperes
Adjustment for Amperes
D. C. Generator
A. C. Motor
Full Control of Arcs with the Switches on side of Projection Machine. No Complicated Moves. No Chance for Mistakes.
All Arcs in Series Two or More
Any Two Simultaneously. Same Amperes in each Arc.

Motor Generating Unit

Ball Bearing. Quiet. Efficient.
Built to Last and Give Satisfactory Service.

Improve your projection and your attendance and profits will grow accordingly.

TransVerteR will do this. It permits the most artistic projection of pictures, because it is scientifically correct, and mechanically right. TransVerteR is built **for you** and to enable you to attract into your theatre steadier and more profitable patronage.

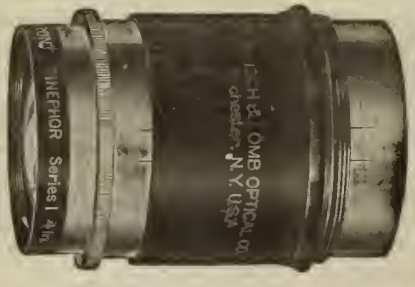
The wide endorsement received by TransVerteR from Motion Picture Exhibitors everywhere, is evidence of its many desirable points of utility and economy.

TransVerteR has many worthwhile features and the greater one's experience with projection conditions, the more these distinctive features are appreciated.

You should know about TransVerteR

Write For The Facts

The Hertner Electric Co.
1904 West 112th Street
Cleveland, Ohio



Brilliant Illumination—

remarkable contrast between black and white, critical definition, and unusual flatness of field—this is what optical science has done for projection, by means of the

BAUSCH & LOMB CINEPHOR

The New Projection Lens

A scientifically correct lens that can be brought quickly to a sharp focus—and a high quality that is absolutely uniform.

Write for Interesting Literature.

BAUSCH & LOMB OPTICAL CO.

St. Paul Street, Rochester, N. Y.

New York Washington Chicago San Francisco London

Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticans), Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectars, Stereo-Prism Binoculars, Magnifiers, Automobile Lenses and Other High-Grade Optical Products.

SOME NEW IDEAS

meet with resistance right off the bat, but the welcome that is being given the **new**

"FILM FAST"

TRADE MARK

PROJECTING REEL

proves—the human-ness of the ones who thought it out and then produced it at a reasonable cost.

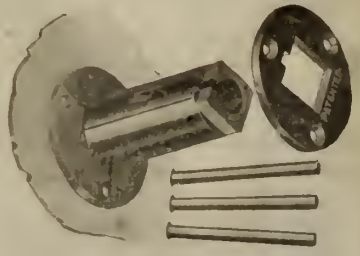
Just consider the construction—

A steel shaft milled to accurate shape and the ends to a square wedge fit. The shaft goes through the heads and then drives through two steel collars with square openings. Three steel rivets bind it together forever.

And as if that were not enough — the barrel further clinches the spring steel heads with 12 lugs.

Did you notice that **—spring steel heads?**

Study the parts— then ask us to tell you the four guaranteed advantages.



FRANK MOSSBERG CO.

ATTLEBORO P. O. Box 420 **MASS., U. S. A.**

EASTMAN POSITIVE FILM

Its consistently fine reproductive values and its long scale, which registers every gradation from highest light to deepest shadow, carry quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent film margin.

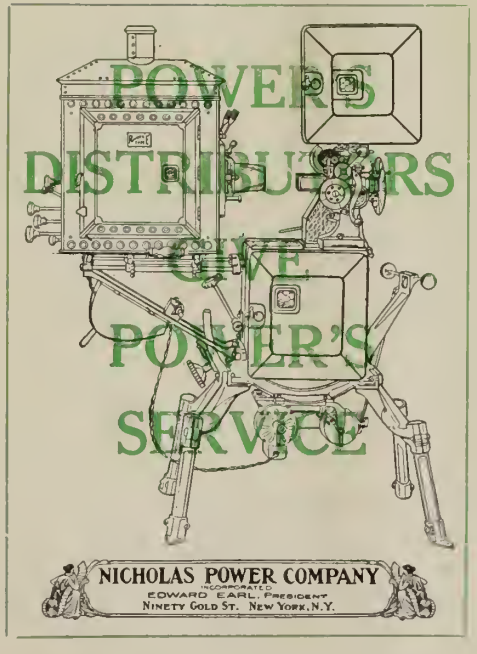
EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

THE DALLAS DISTRIBUTOR
OF
POWER'S PROJECTORS

PAGE ADVERTISEMENT PRINTED IN THE
MOTION PICTURE JOURNAL, DALLAS, JUNE 13, 1922

Says →



Power's Repairs

At Power's Service Station

JOHN HARDIN

for the past ten years chief projectionist of the Washington Theatre—Dallas—a trained mechanic—experienced, reliable and thorough—has been employed by us to give you *one day repair service* on your machines.

All necessary shop equipment—lathes, drill presses, tools, etc.—have been purchased at a big investment—to give you this service.

All work done under our regular guarantee at prices you can afford to pay.

No substitute parts used on any repair job.

Increase Your Box Office Receipts by immediate attention to your projection equipment.

Southern Theatre Equipment Co.

Distributors

OKLAHOMA CITY DALLAS ATLANTA